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ABSTRACT

This publication provides a composite look at 49 school-community arts education partnerships from 29 states. These programs were recommended by the State Alliances for Arts Education (AAE). Individual profiles were developed by the John F. Kennedy Center for the Performing Arts staff from surveys completed by respective Alliance and program staff. The programs highlighted are examples of collaborations judged to have had some measure of success. Programs include theater, music, poetry, and dance. Descriptions of each program, aspects of the planning, financial support, program impact, and program contacts are included. Charts provide information on the type of program, the art form focus, and the participating groups. The profiles are intended as evidence of the need for arts education programs, essential for every child's education. (NP)

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The Kennedy Center

COMMUNITY ARTS: *Partnerships for Education*

A Publication of the Kennedy Center Alliance for Arts Education

September, 1992
The Kennedy Center
Education Department
Washington, DC 20566

The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The John F. Kennedy Center for the Performing Arts

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Chairman's Message

What is education but the exchange of information, the passing of culture, the discovery of new ideas? A good education teaches a child not just math, science, and language skills, but challenges that child to imagine new applications for what he or she has learned. A good school is a place where a child learns not just facts, but personal values; expands not just his knowledge, but the limits of his own ability. It is a place where a child dares to dream, to imagine, and to excel. The arts make a good education complete and make good schools places where children are eager to explore.

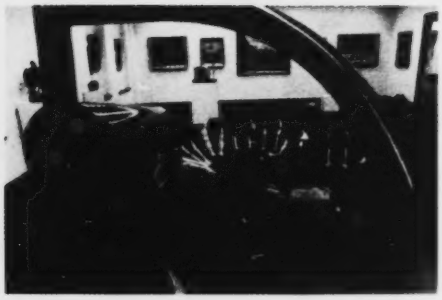
With its partners in the Alliance for Arts Education, the Kennedy Center has passed on its own ideas and experience in these programs for teachers and students and has benefited from the experience and innovation of many others. Most importantly, what we have learned is that, across the nation, educators, policymakers, and families support incorporating the arts into school and community programs at every level. This publication shows that support clearly.

What it cannot show is the immeasurable value of these programs in the education of our children. Program administrators whom you will meet in these pages have seen children from the poorest neighborhoods develop a new interest in school. We have seen young imaginations fired. We have read their words and heard their voices, and we have seen their performance in the classrooms.

On behalf of these children, and millions more who represent our best hope for this country's future, we continue our efforts to make American education all that it can be.

James D. Wolfensohn
Chairman
The Kennedy Center

Preface



In October 1991, at the National Alliance for Arts Education Leader - ship Conference, James Wolfensohn, Chairman of the Kennedy Center, addressed and presented a challenge to the national network of state Alliance for Arts Education organizations. Mr. Wolfensohn challenged the states to help make the case for the arts as essential to education and crucial to the "liberation" of young people: "... to give them an opportunity to dream, develop ... and have a sense of identity with a cultural position." Specifically, he asked the Alliances to gather evidence of successful educational programs that demonstrate the arts and education communities' shared commitment to those values.

This publication represents a first step forward by the Kennedy Center Alliance for Arts Education Network in response to Mr. Wolfensohn's challenge. It provides a broad overview of school-community partnerships that bring the arts into the lives of young people, their families, and the community-at-large. It exemplifies the type of programming and accomplishments that embody the mission of the Kennedy Center and each state Alliance for Arts Education.

The following profiles also reflect community arts and education collaboration strategies that are integral to current education reform efforts. The performing and visual arts community shares, with its partners in other subject areas, a vision and responsibility for transforming education into a process of lifelong learning that extends traditional classroom instruction and resources. It is through these fine examples of shared focus and cooperation that the Kennedy Center Alliance for Arts Education and the Kennedy Center AAE Network reaffirms our commitment to raise the quality of education in all of the arts and to make arts education accessible to all Americans.

Scott D. Stoner
Associate Director of Education
Director, Alliance for Arts Education

Introduction

This publication provides a composite look at a number of school-community arts education partnerships as they exist across the United States. The programs were recommended by the state Alliances for Arts Education (AAE); individual profiles were developed by Kennedy Center staff from surveys completed by respective Alliance and program staff. Kennedy Center staff have tried to verify information about each program to ensure consistency and clarity.

The programs highlighted here are offered as examples of school-community collaborations on behalf of arts education that have had some measure of success, based on the indicators reported in each profile, and as evaluated by each state Alliance. While the programs have not undergone formal evaluation by the Kennedy Center, they serve as indicators of the many options and opportunities for partnerships in support of arts education.

Contents

Chairman's Message III
Preface IV
Introduction V

Alabama
Adopt-a-School Program 9
Artworks at Leinkauf 11
Alaska
Juneau School District's Arts in Education Program 14
Very Special Arts Early Childhood Education Project 16
Arizona
Multicultural Dance/Theater Workshops 19
California
LEAPartners/San Jose 22
Arts Education Collaboration Initiative 25
Connecticut
Adventures in the Arts 27
Florida
OPERAtion 29
Hawaii
Arts in Schools Basic Education Advocacy Program 31
Honolulu Theatre for Youth 33
Idaho
Salmon Committee for Poetry and Arts 36
Illinois
The Franklin Fine Arts Center 38
Springfield Public School District 186 40
Iowa
Arts Education at the Hearst Center 43
Third-Grade String Enrichment Program 45
Maine
LA Arts Educational Programming 48
Teacher's Guides to the Performing Arts 50
Michigan
Local Leadership for Education and Arts Planning 53
Flint Youth Theatre 54
Minnesota
Artists in Minnesota Schools and Communities 57
School and Arts Organizations Partnerships 59
Montana
Spring All-Arts Event 61
Great Falls Symphony Junior/Senior Concerts 63

New Jersey
Paper Mill Playhouse Adopt-a-School Program 65
Interarts 68
New Mexico
Fiesta of Arts Education 70
Partners in Education 72
New York
Families as Cultural Partners 74
Ohio
The Muse Machine 77
Wayne Center for the Arts and Wayne County Schools 79
Oklahoma
We've Got Rhythm 81
The Harwelden Institute for Arts Education 83
Oregon
The Northwest Institute for Discipline-Based Arts Education 85
South Carolina & Georgia
Arts Infusion 88
South Dakota
Arts After-School Program 91
Tennessee
The Southeast Center for Education in the Arts 93
Utah
Ogden City School District Model Site, Arts in Education 96
Multicultural Arts Resource Awareness 98
Vermont
Flynn Theatre Students Matinee Series 100
Kids'fest in the Schools 102
Virginia
Catch a Star 104
The Humanities Project 106
Washington
ArtsVan 109
Anacortes Youth Arts Cultural Education Program Local Artists in Schools 111
Wisconsin
Lincoln Center Middle School of the Arts 113
Fine Arts School 115
Wyoming
CAM-PLEX Heritage Center 118

Contact List, Alliance for Arts Education 120
Chart, Analysis of Programs 123

ADOPT-A-SCHOOL PROGRAM

I. PRIMARY PARTNERS

Birmingham Museum of Art
Law Firm of Bradley, Arant, Rose, and White
Powell Elementary School

II. PROGRAM DESCRIPTION

Every year, the Birmingham City School System enlists the services of the Birmingham Museum of Art to enhance the quality of art education in the school system. For example, the Birmingham Museum of Art has a long-range commitment to providing faculty workshops for the Birmingham City School System.

The Birmingham Museum and the law firm of Bradley, Arant, Rose, and White have adopted Powell Elementary School in conjunction with Birmingham Area Chamber of Commerce's Adopt-A-School Program. These two organizations contribute time, personnel, experience, and resources to support public education. The mission of supplementing, improving, and influencing the quality of education at Powell Elementary is achieved through these community contributions.

Powell was initially "adopted" by the museum because of the school's need to supplement its art education programs and its close proximity to the museum. The law firm joined with the museum and later provided the school's reading and literacy programs. Both institutions have worked together to help enhance the quality of education across Powell's entire curriculum.

The law firm's contributions have improved the school's physical structure; provided supplies, workshops, and fees for guest speakers and education specialists; and created several curricular and extracurricular programs. Personnel from the law firm also tutor students in a joint literacy program.

The Birmingham Museum collaborates with Powell Elementary through programs such as the Honors Art Program, the Summer Art Camp Program, and the Camp Scholarship Program. The museum's outreach coordinator works with school art teachers to create and implement lesson plans. In addition, all students, teachers, and the principal of Powell Elementary receive free museum membership privileges.

III. PLANNING

Both sponsors initially met with the school's principal and faculty to discuss what they could contribute to the educational needs of Powell School.

Through this cooperation, the sponsors agreed to work toward well-defined, short- and long-range educational goals. Both Adopt-a-School sponsors have firmly committed themselves to the ongoing support of this program.

If the sponsors and school have a good communication network, problem situations can be worked out. For example, this year the Birmingham Museum is under reconstruction. In the past, students received a majority of supplemental instruction at the museum's educational facility. This was not possible this year, so guest speakers came to the school's art classroom, and art projects were created there. Equipment and supplies were not as readily available; this was handled by transporting equipment from the museum to the school.

Good communication such as the Birmingham Area Adopt-a-School Newsletter, is of primary importance to strengthen any program. More community involvement is always appreciated. Individual and parent involvement is crucial if the city and school system are to provide a sounder foundation of educational and instructional facilities.

IV. FINANCIAL SUPPORT

The emphasis of the Adopt-A-School Program is human resource assistance, not monetary commitment. Powell Elementary receives in-kind support from the law firm of Bradley, Arant, Rose, and White and the Birmingham Museum of Art, but the sponsoring organizations do also provide occasional financial assistance.

V. IMPACT

After each exhibition tour, guest speaker, or lesson, teachers and students talk about the material presented. Programs are successful if student participants discuss and use what they have learned.

Since the implementation of the Adopt-A-School partnership, students at Powell Elementary have shown increased curiosity and motivation. Reading levels have improved dramatically. The structure of the school building itself and the quality of supplies available to teachers have also been upgraded.

The parents of the students involved in the program are confident that their children are receiving quality art education and the sponsors are doing everything possible to ensure the children's success. Although the academic and cultural benefits to the children are obvious, the relationships that develop among the volunteers, teachers, and children are important to the future of the community. The community is also reminded of the museum's proximity and, to some extent, its exhibitions and resources.

A strong principal who understands and appreciates the impact and benefits of a quality educational program is needed for a program such as this to succeed. Contacting community businesses and cultural institutions that are willing to contribute time, personnel, expertise, and resources to public education and their community are a must. Then goals must be worked out and a good communication network established.

VI. PROGRAM CONTACTS

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ARTWORKS AT LEINKAUF

I. PRIMARY PARTNERS

Artists on the State Arts Roster
Leinkauf Elementary School

II. PROGRAM DESCRIPTION

A comprehensive five-year program, ArtWorks at Leinkauf Elementary School in Mobile includes adoption of a discipline-based art education (DBAE) curriculum, intensive teacher training, an artist residency, a performing arts series, and a spring arts festival.

ArtWorks was developed by the school to enhance the quality and status of art education for its diverse population. It provides a model for exposing students to and immersing them in a variety of the arts, introductory and in-depth training for teachers in DBAE, and an avenue for students to validate themselves as creative and productive individuals by understanding and expressing their own cultural heritage through the arts.

As part of the Artist Exchange Program, a professional artist spends eight hours a week working with students and teachers. When resident artists are not fulfilling contractual obligations, they are free to use private studio space within the school.

Although the Mobile County School System has guidelines for grade-level art objectives, very few resources are available to implement these requirements. ArtWorks gives substance to objectives by providing curriculum, teacher training, art reproductions, art games, an art resource center, visiting artists for information and workshops, and an art production area. Because these activities include the entire school population, children of all races and ability levels are included. The program serves approximately 725 teachers, students, and artists.

III. PLANNING

A planning committee composed of parents, a program director, an art educator, and the principal and teachers from Leinkauf Elementary examined art education programs at other schools and chose a strategy appropriate for

their school. They invited school board members to a presentation of the proposed project and to visit the studio site.

A five-year plan represents a commitment to permanence. Specifically, a DBAE curriculum and supporting materials are provided for long-term use in each classroom along with additional materials in an art resource room. A professional arts educator, serving as a consultant, provides intensive, initial teacher training and continued program support. Parents and local business leaders are committed to securing a permanent school-owned studio to replace the space now being rented. Parents new to Leinkauf continue to be added to the ArtWorks committee and parents of students who have already graduated continue to serve on the committee.

Obstacles that have been encountered include delay in central office approval for studio site and curriculum adoption, absence of local school funding for the arts, delays in payment of pledged support, unexpected legal ramifications, and scheduling studio time for every child and teacher once a month.

One solution has been to concentrate studio time for one grade level at a time instead of one class at a time. Permanent financial support, increased classroom space, and a reduced teacher/pupil ratio also would enhance the program.

IV. FINANCIAL SUPPORT

Cash contributions and in-kind services from parents and the community comprise three-fourths of the budget. Grants from the Alabama State Council on the Arts and the Mobile Arts Council fund the remainder.

V. IMPACT

The artists, program director, and teachers discuss program activities during time built into the program schedule and make adjustments as necessary. The program is also evaluated at monthly ArtWorks committee meetings and at grade-level meetings with the program director. Teachers document changes they observe in student behavior and attitudes as a result of the program. They are also asked to describe personal and professional growth experiences that result from program activities.

ArtWorks at Leinkauf reflects how school and neighborhood can collaborate to provide mutually beneficial experiences in the arts for students, teachers, professional arts educators, and artists. The school's renting of an adjacent studio contributes to the revitalization of a historic neighborhood building and acts as a constant visual reminder of the program. Having an art studio with a display window in the community gives a high profile to student and professional art work. Neighboring schools have observed the program, and teachers from other schools have requested training at the ArtWorks summer workshop.

Planning strategies essential for success should include the following: identify key people; determine how to get support; establish both long-term and short-term goals; evaluate; and select artists for their ability as teachers and communicators as well as for artistic ability.

VI. PROGRAM CONTACT

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Juneau School District's Arts in Education Program

I. PRIMARY PARTNERS

Alaska Alliance for Arts Education
Juneau District Arts Coordinator
Holt, Rinehart, Winston
Juneau Arts Committee

II. PROGRAM DESCRIPTION

The Juneau Arts Committee is a group of teachers, administrators, and community members that oversees the Juneau, Alaska, School District's arts curriculum, promotes arts advocacy with the school board, prepares arts displays, reviews mini-grants to teachers, coordinates artist-in-schools programming, and collaborates with community and state arts organizations. The district includes eight school sites: five elementary schools, two middle schools, and one high school. This involves approximately 5,000 students and 350 teachers and administrators.

This program was designed to meet the need for collaboration on behalf of high-quality arts education. Diverse resources are available that could best be shared through regular communication among the buildings and with arts organizations. The committee has provided for equal access in all buildings to the arts curriculum by visiting artists, local play productions, and artists-in-schools programs. The committee has also ensured equal representation at state and national competitions and conferences. The committee members represent all of the art areas. This diversity allows teachers to reach beyond their own backgrounds and typical experience and begin to bring all the arts into other areas of education. These services are rendered to more than 5,000 students, 200 teachers, 10 administrators, and hundreds of families in the community.

III. PLANNING

The Juneau School District received a Special Projects Grant from the National Endowment for the Arts' Arts in Education Program to conduct arts planning for the district and to review and purchase curricula. The Juneau Arts Committee started with one representative from each school and has met monthly since 1985. Curricula were purchased, and new activities have been added to the committee's agenda since then. Building representatives are responsible for taking flyers back to their schools and for funneling information to and from their schools.

The Juneau Board of Education adopted a fine arts curriculum in 1987 along with a policy that outlines the goal of an arts in education program. This three-year comprehensive plan is updated annually. The art committee, the staff development director, and the curriculum director keep the school board apprised of activities with monthly meeting notes, displays in the board room, reports on current residencies or arts events in the schools, and regular invitations to ongoing programs. The Alaska Alliance for Arts Education sponsors the Art-in-the-Capitol Project, which also benefits Juneau arts activities by highlighting the local arts with legislators statewide.

Some obstacles have been encountered, including lack of the time commitment needed to publish newsletters, photograph the actual events, and coordinate events. Continuity with building representatives is somewhat difficult when personnel changes. Keeping a schedule of regular meetings (with art incentives for attendance) and giving the committee the authority to make significant decisions (such as funding mini-grants to teachers) has prompted a time commitment requirement for committee members. This in turn helps with the continuity and growth of the program.

IV. FINANCIAL SUPPORT

The program is funded through grants, the Artists in Schools Program of the Alaska State Council on the Arts, district curriculum funds, parent group donations, student projects, and in-kind hours of services and materials from teachers, parents, artists, and administrators. The Juneau chapter of the Alaska Alliance for Arts Education hosts an informal gathering four to five times every year.

V. IMPACT

The Juneau School District's Arts in Education Program requests written evaluations by and of visiting artists and by in-school coordinators and audiences of the programs. Since the committee's establishment, demand for arts programs has increased. The overall goals of trying to educate the public to appreciate and understand art seem to be met when three new community drama groups surface and attendance at arts activities rises. The broadening of the audience is important because many of the new faces are those of children. Next year, Juneau-Douglas High School will offer a new, integrated, drama-English-social studies-and-visual arts class to a group of students who will meet all morning for a block schedule.

It is essential to have one group of dedicated people who establish a long-term, viable network that is not solely dependent on changing personalities. The network needs a built-in replacement factor to continue to draw representatives from each school. When a member leaves, it is the member's responsibility to sign up a replacement and orient him/her to the committee's purpose and goals. This gives the committee important continuity.

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VI. PROGRAM CONTACT

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Juneau School District
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VERY SPECIAL ARTS EARLY CHILDHOOD EDUCATION PROJECT

I. PRIMARY PARTNERS

Very Special Arts Alaska
White Cliff Elementary School
Ketchikan Borough School District
Ketchikan Arts and Humanities Council
University of Alaska, Southeast

II. PROGRAM DESCRIPTION

Special education teacher Linda Brownstein, at White Cliff Elementary School, scheduled six artists in the areas of visual arts, sculpture, dance, and music to work with students in her special needs preschool classroom throughout the year via a collaboration with Very Special Arts Alaska. Project coordinators taped interviews with teachers, parents, artists, and students involved in various activities. The improvements noted in the children's growth were monitored and documented. Ms. Brownstein conducts workshops for artists through the Ketchikan Arts and Humanities Council and the University of Alaska, Southeast. This information is used to integrate arts concepts throughout the curriculum.

Major goals of the program include training teachers and other professionals in a variety of visual and performing arts, training artists to work with young children with specific attention to students with special needs, providing students with hands-on experiences in the arts, incorporating families in the activities, conducting research on the impact of the arts in language development, and documenting and disseminating the information gathered.

Ms. Brownstein taught the artists about the preschool students' needs. The artists were oriented to the classroom and prepared for working with students. Families were involved in one activity with each artist during the school year. No visual art, dance, or drama specialists work in the Ketchikan school district's elementary schools, so classroom teachers are

responsible for teaching arts. Hence peer teaching has been the one specific way this program worked into existing curricula. Older students in the high school helped fourth- through sixth-grade students with a drama project.

III. PLANNING

Ms. Brownstein pursued this project through the University of Alaska's Special Education Program. Her project caught the attention of Very Special Arts Alaska's executive director, who helped Ms. Brownstein apply for funding through Very Special Arts.

The following have contributed to long-range support of the program: training of teachers and new artists through the University of Alaska, Southeast and the Ketchikan Arts and Humanities Council, in-service of teachers while artists were in residence, publishing articles, distributing a video about the program, making presentations at state and national conferences, publishing artists lesson plans, and making long-range plans involving key participants.

Lack of preparation time and extreme difficulty in sharing information have been major obstacles. Funding allowing for adequate preparation and for travel to attend conferences would strengthen the program. Additional funding for the participation of more artists would also add strength.

IV. FINANCIAL SUPPORT

Funding and in-kind support is provided by Very Special Arts, National Office; Very Special Arts Alaska; White Cliff Elementary School; Ketchikan Borough School District; and Ketchikan Arts and Humanities Council.

V. IMPACT

All students involved were pre- and post-tested, as were the artists. Artists, support staff, and students' families were all interviewed and observed. Ms. Brownstein recorded changes in children's behavior and social skills. All participants submitted written evaluations. Documentation includes activities and learning skills developed through the teaching by each artist.

The local arts council, Ketchikan Arts and Humanities Council, has been very involved in this project and has shown the video about the program to many educators, parents, and artists to make them aware of how the arts affect language skills development. This project has helped the arts council better focus the direction of its arts in education programming. Additional schools have become interested in sponsoring artists in residence in their schools.

The success of this project and that of any other similar project depends on the dedication of the teacher and the ability of the teacher to be flexible within the classroom, school, and district. Resources must be available within the community. Research gave the project credibility. The changes and

differences in the children's growth was monitored and documented. The training of the artists, which was unusual and extensive, increased the success of the project. Also critical was the involvement of the students' families and older students who were brought in to assist with projects and then later were asked to write about their experiences working with the special education class.

VI. PROGRAM CONTACTS

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Arizona

MULTICULTURAL DANCE/THEATER WORKSHOPS

I. PRIMARY PARTNERS

Arizona State University, Department of Dance
Arizona State University, Department of Theater
Arizona Alliance for Arts Education

II. PROGRAM DESCRIPTION

The Arizona State Departments of Dance and Theater sponsor one-week workshops for classroom teachers and arts specialists. The workshops emphasize arts appreciation and the making of dance and theater based on multiethnic material and themes.

Teachers pay a small registration fee unless two teachers from the same school attend and bring a letter from their principal welcoming dance and theater into the school's curriculum. Graduate credit can be arranged through the university.

The program's purpose is to involve teachers in the process of creating dance and theater. Teachers' appreciation of dance and theater is increased through attendance at professional productions and through discussion of the aesthetic experience. The program's mission is also to strengthen Arizona school arts programs by acquainting teachers with the state-mandated dance and theater curricula through specially designed multicultural classroom materials and appropriate methodologies.

The series of Arizona State University (ASU) workshops was designed to prepare teachers to use this recently adopted state dance and theater curricula as well as prepare them to meet the mandate for a high school fine arts requirement. Teachers in 34 elementary schools, and 14 junior high and high schools participated in the last workshop. The workshops use multicultural themes because all schools in the state have growing minority populations and the philosophy of the ASU College of Fine Arts is that the arts are a very basic, important way to confront and come to appreciate cultural diversity. The state has adopted a K-12 curriculum in dance and theater for the schools, but the only courses in place are those in the high schools. These courses are often production-oriented, so the content of the state curriculum often is not covered.

III. PLANNING

Initially, the ASU faculty held a series of meetings, including a meeting with the executive director and educational director of the State Commission on the Arts. Ongoing planning is the responsibility of the program director

and the summer arts faculty. Plans are to also include area teachers who were involved in peer teaching activities.

The peer teaching component built into the program hopefully will lead to an ever-increasing "spread effect," involving more and more teachers over time. But this spread is not guaranteed. Instead, the informal arts-educator networking in the state will be the best guarantee of ongoing growth and support. Arizona Alliance for Arts Education has been instrumental in creating this network, and it is through the network that this workshop model will influence programs created by other Arizona universities and workshops developed by the state school board. In addition, ASU's work on in-service training influences how preservice teachers are guided. They will use the materials created, deal with the multicultural themes, and develop a belief in peer teaching.

Advertising the workshops the first year was problematic. Finding someone within a school to advocate attendance at a workshop is not necessarily easy; and, in a state that does not have dance or theater specialists for K-6, the kind of person most supportive of the arts varies from school to school. Word of mouth and a better mailing list may help the second year. The attendance at the high school directing the workshop the first year was disappointing because the workshop was designed for advanced level work and several of those who attended lacked the required experience. The timing of the workshop, the second week in August, was also part of the problem.

At the moment, this project has a three-year plan, but additional longer-range plans may come from the participants, both those from K-12 schools and from the university. The network within the state is good, and the program slowly seems to be making a difference.

IV. FINANCIAL SUPPORT

The workshop program is funded with a grant from the Arizona Commission on the Arts. It is directed by an ASU faculty member whose salary covers for work on the program. Participants cover the cost of meals. Registration fees defray printing costs for classroom materials.

V. IMPACT

The program is evaluated by videotaping one class taught each year and by interviewing teacher participants. Teachers are asked what use they made of training and materials, whether they have gone on to prepare original activities, how much time they spend teaching the art form, and their overall impression of the experience.

There are fine components to success: the faculty, the administration, the arts presented, the networking, and the funding. Two immediate effects from the program have occurred. First, the teachers attending the 1991 workshop are very successfully using what they learned, and they use dance and theater often in their curriculum. Second, the workbooks have been

introduced, through state-funded workshops, to teachers who could not attend the workshop; also, the workbooks have been presented at a national convention and at the 1991 North Carolina theater teachers' conference. At both events, the workbooks were perceived as a very useful model and will be used for work elsewhere.

The third effect should come through teachers being prepared to do peer teaching. This is already beginning to develop, particularly with two of the elementary school teachers who were also a part of a National Arts Education Research Center workshop held in 1989. They have moved to an inner city school with a newly designed curriculum for at-risk students; there they are training their peers. Much more of this is expected as the project develops.

VI. PROGRAM CONTACT

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California

LEAPartners/San Jose

I. PRIMARY PARTNERS

San Jose Office of Cultural Affairs
LEAP Expansion Project
San Jose State University

II. PROGRAM DESCRIPTION

LEAPartners San Jose is an artists-in-schools residency program instituted by the city of San Jose's Office of Cultural Affairs, San Jose State University's Bay Area Center for Arts Education, and the LEA (Learning through Education in the Arts) Project. Artists collaborate with approximately 125 classroom teachers from 25 schools in a series of five-week residencies to plan and design arts experiences that integrate the arts into the curriculum. The first year more than 4,500 children in upper elementary grades were served by LEAPartners.

The program provides children in schools with the access to the arts of many cultures, giving them the opportunity to work side by side on a continuing basis with professional visual and performing artists. Program goals include providing children with knowledge of and sensitivity to the arts and the artistic process through sequenced instruction and in-depth hands-on experiences in the visual arts; increasing teachers' skills in using the arts as an integral part of the overall curriculum; and developing student, parent, and school staff awareness of the wealth of San Jose's cultural resources.

The need to strengthen school-based arts education programs was identified as a priority by the city of San Jose Arts Commission in 1989. The commission set out to address that need over a three-year period. During the second year, the Office of Cultural Affairs requested assistance from the San Francisco-based LEAProject. The need is even greater today as budget crises begin to erode even the music programs, the last vestige of arts education in the elementary schools.

Schools and artists in the program are carefully screened and selected based on a set of criteria. Artists are trained to work with teachers and children, they meet together to share experiences, and teachers and principals are prepared in advance to work with artists. Prior to the residency, they meet to plan and to design arts experiences for the children that integrate the arts with the classroom curricula. This process gives each teacher a supportive partner, helping him/her to develop or enhance skills in using the arts in the classroom.

III. PLANNING

The Arts Commission of the San Jose Office of Cultural Affairs developed a long-range arts plan for the community. LEAPartners/San Jose was based on this plan, and consultants were hired to make final recommendations.

Ongoing evaluation and revision is conducted by a committee of school personnel; members of the arts commission and local arts institutions; arts, education, and arts education staff of the university; artists, and parents.

Next year schools will share the costs of artists' services and supplies. Funding proposals have been submitted to foundations, government agencies, and to corporations in the Silicon Valley. An industrial design pilot program has been proposed for 1992-1993 to provide inroads for volunteer personnel and to rebuild a base of support within the design community and the regional corporate community.

When the program first developed, there was an effort to jump-start the program and get into as many schools as possible. Not enough time was allocated to screen and train artists or prepare schools in advance; artists were working with three classes in two different schools at the same time; residencies were too short (one month) and, because of the distance between schools, managing the program became frenetic. During late summer, the design was revised.

New management took over. A new team of artists was selected based on more professional criteria and given an intensive three-week training program at an operating, year-round school site. After the Office of Cultural Affairs mailed their catalog early in the fall, more schools applied than there were openings available. The opportunity arose to screen and select schools that met the criteria and seemed to have a strong probability of success. The year is now segmented into five cycles with artists beginning and ending residencies during the same weeks to allow more efficient management. Joint orientation meetings at a central location are held for all participating teachers and principals prior to each residency cycle.

A larger pool of trained artists in additional disciplines (e.g. story telling and musical theater) would strengthen the program. A systematic approach to providing in-service training to classroom teachers would also help.

An obstacle to consider is that not every potential funder believes as strongly in education as the actual program coordinators. Not every partner in a collaboration is likely to fulfill expectations. Thus, flexibility is needed as is resourcefulness.

The arts education committee is developing a new plan and LEAPartners will take over the program in the next year. An advisors' committee plan is being developed for the stabilization and long-range development of the program.

IV. FINANCIAL SUPPORT

The program is supported by private funds and in-kind support. A major contribution by a private funder to the San Jose Mayor's Arts in Education Fund has provided support through the Office of Cultural Affairs. Salary and

expenses for the director of the LEAP Expansion Project are provided by a major contributor to LEAPartners San Francisco. San Jose State University provides in-kind support. Schools supply art supplies and printing costs.

V. IMPACT

Teachers, principals, and artists use evaluation forms developed for the program to provide feedback. Artists and teachers meet to evaluate the program regularly. Site visits and group meetings are used to keep in close touch and to evaluate informally.

San Jose now has an organization whose only function is to provide arts services to schools. The long-term impact of continued programs will be future audiences, artists, and patrons. It is too early to know the immediate impact on the community, but the schools and artists are excited.

Strategies for success should include identifying and talking individually to a few key people in the arts, education, and funding communities. Do not try to duplicate another group's efforts. Build alliances, not rivals. Write down the project plans and assign tasks. Start at least two schools at the same time.

VI. PROGRAM CONTACT

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Arts Education Collaboration Initiative

I. PRIMARY PARTNERS

Music Center of Los Angeles, Education Division
Norwalk-La Mirada Unified School District

II. PROGRAM DESCRIPTION

The Arts Education Collaboration Initiative is sponsored by the Music Center of the Los Angeles County, Education Division, in association with the Norwalk-La Mirada Unified School District. Because of this initiative, all K-7 students (approximately 1,050) at two elementary schools in Los Angeles County experience multicultural programming in dance and opera-musical theater education. The project includes artist residencies, live performances, teacher education, and parent workshops. Approximately 41 teachers, 7 administrators, and between 600 and 1,000 parents have received services from this project.

The Music Center had found in the school district a level of commitment unique to ensuring that the arts not only became a basic part of the curriculum but that community resources were used to the fullest. According to one of its long-range planning documents, the district sees the arts as a vital part of its overall mission to help students "be competent in basic skills; be critical thinkers and problem solvers; be proactive in viewing and managing change; be knowledgeable users of technology; and be respectful of the American democratic, cultural, and social heritage, work ethic, and value system in order to be contributing, self-confident citizens in our changing, multicultural, independent world." The Music Center wishes to provide model programs that not only serve the students and teachers within the time frame of a given project but that create a lasting understanding of the need for arts in the schools that will be adopted and supported by schools and districts.

District staff, principals, and teachers are involved in this comprehensive three-year arts program with Music Center artists and consultants to develop the integration within school classroom curriculum and instruction. The need of arts education; communication skills; social skills; enhancement of non-arts-related curriculum; restructuring of instruction, curriculum, and teacher training are addressed by this program.

III. PLANNING

The Arts Education Collaboration Initiative program was developed through leadership of the Music Center's education division staff in collaboration with the Norwalk-La Mirada superintendent, assistant superintendents, school principals, school site councils, and teachers; members of the busi-

ness community; and the UCLA Center for the Study of Evaluation staff. This project involves long-range planning between the Music Center of Los Angeles County Education Division of the Norwalk-La Mirada Unified School District over three years with the expectation of keeping the arts within the school district curriculum and instructional program, teachers' academy, pre- and in-service staff development components.

To ensure ongoing support, several options have been conceived. School performances will occur monthly to ensure breadth of exposure and to build appreciative audiences who can make informed judgements about the caliber and quality of performances. Workshops for parents and community members will be held annually. Curriculum materials, developed in the course of the project, will be produced, published, and distributed to other schools in the district.

Initial obstacles in the development and implementation phases of the three-year program included the time line and amount of organization and implementation to be done in the start-up phase. Budget limitations and access to clerical and statistical support for the evaluation of the program was also a problem. The Music Center's education division is working to coordinate support services of the UCLA Center for the Study of Evaluation and additional assistance provided by staff of the Norwalk-La Mirada Unified School district to overcome their problems.

IV. FINANCIAL SUPPORT

In FY 91, the National Endowment for the Arts funded six projects nationally over three years for Arts Education Collaborations, one of which is the Los Angeles project. The Norwalk-La Mirada School District, Gardenhill, and Walnut Elementary Schools, and local site councils are contributing to the matching funds.

V. IMPACT

The program is continually evaluated through questionnaires, systematic observation, and focus group interviews. Evaluation materials have been adapted from a 1989-90 year-long independent evaluation of the Music Center's education division's artists-in-residence program. A summary report will offer guidance for the district's continuation of the program and its use as a model by others. Full documentation of program planning implementation, and evaluation results are necessary to ensure a successful program such as this one.

VI. PROGRAM CONTACT

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Connecticut

ADVENTURES IN THE ARTS

I. PRIMARY PARTNERS

Garde Arts Center
Project LEARN

II. PROGRAM DESCRIPTION

Project Long Range Educational Assistance for Regional Needs and the Garde Arts Center collaborate in the planning, implementation, and administration of events and workshops designed to increase educators' awareness of and responsiveness to the arts. Workshops enhance teachers' ability to teach about and through the arts. The partnership was formed when both organizations were selected by the Kennedy Center for the Performing Arts to develop model arts in education programs. Approximately 100 educators (including administrators, teachers, counselors, and speech pathologists) have the opportunity to bring the arts to young people on a daily basis. Just as there are numerous ways to teach the arts as didactic subject matter, opportunities abound for integrating the arts with other curricula. It is toward enhancing educators' knowledge and imagination that the Adventures in the Arts efforts are aimed.

The instructional benefits for schools that accrue from Adventures in the Arts are manifold. As adult learners, teachers learn best about the arts when they have opportunities to create and to perform as well as to respond. From their own enthusiastic learning experiences, they find ways to help students be active, joyful learners. Project LEARN and the Garde Arts Center offer two models of teacher education in which participants gain knowledge and experience in both the arts and the teaching of the arts. These two models are performance-based events and participatory workshops.

III. PLANNING

The partnership team, Project LEARN and Garde Arts Center staff, was selected to participate in the Kennedy Center, Performing Arts Centers and Schools program. Attendance at the first Performing Arts Centers and Schools institute provided this newly created team the information and skills necessary to move forward. The Kennedy Center acted as the catalyst to bring these two groups together into a partnership team. The team is creating an advisory committee for future planning. Both organizations are active in the Southeastern Connecticut Arts Alliance and thus will continue involvement with the regional long-range arts education plan.

A focus group has discussed potential policies and events for the 1992-93 season. An advisory council is being created and future funding is being sought.

Major obstacles that can be expected include marketing problems (distribution of materials to appropriate and interested people), educator apathy, and time and fiscal constraints. It is often difficult for educators to have the time or funding available to attend sessions. Given the recession funding from local schools, foundations, and government agencies is often nonexistent. The focus session and advisory council are being created to provide input on marketing techniques, management information (time and dates of events), and possible events. Information received through a needs assessment will hopefully enhance the program.

IV. FINANCIAL SUPPORT

Funds are provided by in-kind support from the Garde Arts Center and Project LEARN. The Connecticut Commission on the Arts provided $1,000 for presenters' fees.

V. IMPACT

Following each session, presenters and participants complete evaluation forms. Results are tabulated for use by the presenters, coordinators, and advisory council. The coordinators hold monthly evaluation meetings.

VI. PROGRAM CONTACTS

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Florida

OPERAtion

I. PRIMARY PARTNERS

Sarasota Opera Company
Manatee School District
Manatee County Arts Council

II. PROGRAM DESCRIPTION

OPERAtion is a collaboration in Bradenton between the Sarasota Opera Company and the Manatee School District which includes six middle schools, four high schools, and two elementary schools. Using an interdisciplinary approach, members of the opera company work with teachers to lead students through a three-week orientation based on a specific opera. The program, begun at the middle school level and later expanded to elementary and high schools, culminates in student attendance at a full performance of the Sarasota Opera. More than 2,000 students and 50 teachers will see and study an opera through this program.

Students learn the historical background of the story, the libretto, sections of the score, conventions of opera and elements of staging, set design, and performance. These aspects of the opera are approached through language arts, history, music, and drama classes.

As part of their contribution to this collaboration, musicians, designers, and performers from the Sarasota Opera Company visit classes to describe their roles in the production.

III. PLANNING

Planning meetings involved the director of the Manatee County Arts Council, the managing director of the Sarasota Opera Company, and the schools' supervisors of music and language arts.

The first obstacle encountered was teacher fear or discomfort. This was overcome by facing it frankly and with good humor, and then building a knowledge base that provided a comfort level. Some building- and district-level administrators were not certain that students would "hold still" for studying or attending an opera. Experience proved that they would.

The program could be expanded by making another performance available. Finances and a very tight opera company schedule make this difficult.

IV. FINANCIAL SUPPORT

The Sarasota Opera Company's in-kind support includes student performances and teacher in-service training conducted by opera staff. Tickets for

students and teachers participating in OPERAtion cost roughly half of production costs.

The Manatee School District provides planning and coordination through its subject area supervisors. The district also provides instructional materials, bus transportation to the opera, and a fee to the opera company.

By demonstrating the program's effectiveness, project coordinators established ongoing support for the program, funded for the first two years by a state grant to the Manatee County Arts Council. A fierce loyalty to the program has developed among teachers and opera staff involved in OPERAtion. School board members and top-level administrators in the district are invited to and attend the performances each year.

V. IMPACT

OPERAtion is evaluated both formally and informally through teacher post-program sessions and student discussions. A significant number of students have indicated further interest in opera; student opera guilds now meet at several schools.

The program coordinators recommend involving teachers in the planning process and allowing them to design their own lesson plans. Contact between performers and students is also crucial. The largest obstacle the coordinators encountered is the stereotype often associated with opera. To overcome teacher and student skepticism, the coordinators emphasize approaching the subject with humor, patience, and an open mind. They have approached their task "with the hope that [students] will come to appreciate opera whether or not they enjoy, or choose to attend, any operas in the future."

The impact on the school system and the students involved is considerable. Student reaction to the term, "opera," is quite different after the program. Requests for repeat experiences and students attending operas on their own time and money are clear indications of changed attitudes.

If this program is to serve as a model for others, teachers should be involved in the planning process and allowed to make their own lesson plans. Teachers should be provided with background materials but allowed to decide what students will work on on their own. If possible, contact between students and opera performers should be provided so that students see performers as real "everyday" people.

VI. PROGRAM CONTACTS

Dale Jensen, Supervisor of Music
Nancy Bullen, Supervisor of
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Manatee School
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Deane Allyn, Executive Director
Sarasota Opera Company
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Sarasota, FL 34236
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Hawaii

Arts in Schools Basic Education Advocacy Program

I. PRIMARY PARTNERS

Community Arts Organizations
University of Hawaii Department of Curriculum and Instruction
Hawaii Department of Education
State Foundation on Culture and the Arts
Hawaii Alliance for Arts Education

II. PROGRAM DESCRIPTION

Arts in Schools Basic Education Advocacy Program (ASBEAP) is a network of school-based teams serving 22 Hawaii middle schools. Teachers learn to infuse the arts into their English, math, science, and social studies classes through workshops scheduled by the school ASBEAP team. Teams include teachers, administrators, parents, artists, and community members.

Program coordinators promote communication among all participants. Members of ASBEAP compile directories of artists and community arts organizations eager to work with schools. These directories are furnished to participating schools. In addition, teachers have an opportunity to share effective curriculum ideas through teleconferences and newsletters made possible by ASBEAP.

ASBEAP also includes a collaboration with the curriculum and instruction department of the University of Hawaii College of Education. Together they are developing the Arts in Education Summer Institute for teachers. The focus of the institute will be the integration of all the arts into the core program for grades 6-8. Recent research has indicated a need for stimulating curricula at this level; participants in the institute will incorporate the arts into new curriculum designs. At this time, approximately 800 teachers, 8,800 students, and 2,500 parents are being affected by the program.

III. PLANNING

Because Hawaii is converting to a school/community-based management system, educators, parents, and community members will soon make important curriculum and program decisions. Through ASBEAP, the Hawaii Alliance for Arts Education (HAAE) addresses the need to inform these citizens about the crucial role of arts education in the schools. The planning

committee was formed with support from the State Foundation on Culture and the Arts (SFCA) and the state Department of Education.

The arts are a required course of study during the seventh and eighth grades. The effort to integrate the arts into the core program—math, English, science, and social studies—would be natural in light of skills developed in the required courses. It was also felt the use of the arts in the core program would create a climate for students to want to be more skilled in the varied art forms as they continued in school. This would encourage a more expansive arts curriculum in the literary, media, performing, and visual arts. The thrust in recent years of using technology to provide valid arts experience for students ensures a greater use of computers, video discs, and other technologies will be brought into the classroom.

IV. FINANCIAL SUPPORT

Initial funding for the planning of ASBEAP was provided by a grant from the National Endowment for the Arts. Ongoing financial support and organizational services are provided to the 22 participating schools by the HAAE, which has established additional partnerships with community arts organizations, the University of Hawaii, the Department of Education, and the State Foundation on Culture and the Arts.

V. IMPACT

During the planning process, the HAAE team identified strategies essential to the success of this type of advocacy program. They recommend involving individual artists in the early phases of planning to help identify receptive teachers and parents at each school. In the early stages, planning teams should also identify a focus age group to give the programs clearer definition.

Because positive response to ASBEAP has been significant, both the HAAE and the SFCA have established priority status for the program.

Twenty-six intermediate schools are not enrolled in ASBEAP; program directors cite principals' concern about teacher workloads as the main factor. The HAAE combats this apprehension by demonstrating that services offered through ASBEAP help teachers improve student academic achievement and the overall school climate.

It is too early to determine the impact of the program on the local community. However, in the 22 model schools, more teachers are beginning to realize the effectiveness of integrating the arts into the core program.

VI. PROGRAM CONTACT

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HONOLULU THEATRE FOR YOUTH

I. PRIMARY PARTNER

Honolulu Theatre for Youth Community Board of Trustees

II. PROGRAM DESCRIPTION

Honolulu Theatre for Youth (HTY), now in its 37th season, is a regional professional theater company specializing in works for young audiences. HTY's educational theater program brings the experience of live theater to students and their families through performances, workshops, and after-school programs. A nonprofit corporation, HTY employs a full-time staff of artistic, production, and administrative personnel, including professional adult actors.

Honolulu Theatre for Youth was founded in 1955. Its performances are seen by up to 150,000 young people and adults on all major islands of Hawaii annually (roughly 14 percent of the state's population). HTY provides an introduction to theater for all public and private school students, plus selective drama education programs in school and in after-school, Saturday, and summer workshops. Teachers choose HTY productions for their students to see that they fit into their curriculum.

III. PLANNING

HTY's founder, Nancy Corbett, then drama specialist with the city's Department of Parks and Recreation, set up the school attendance plan with the Department of Public Instruction in 1959. In 1965 the Hawaiian legislature appropriated money to pay the cost of touring a play statewide. Early state appropriations grew into the contract for services now in place with the State Foundation on Culture and the Arts.

HTY was awarded an Advancement Challenge grant by the National Endowment for the Arts in 1989. This provided management and financial counseling to assist the theater in establishing a long-term financial reserve and, eventually, endowment funds to help ensure the continuation of the program.

The HTY board of trustees body has developed strong policy-making and fund-raising strategies. It long ago established staggered terms with

mandatory retirement after a stated length of service (originally three years, now six), which keeps the membership active and committed.

HTY meets annually with the Principals' Advisory Committee which consists of 12 members who represent each school in the Hawaii school system. The committee meets to review the coming year's program and make suggestions for improved organization and scheduling. All scheduling of the HTY programs is done through the school representatives serving on the Principals' Advisory Committee.

Arts curriculum in the public schools that includes theater and drama would enhance students' understanding and appreciation of productions. HTY provides printed study guides to every teacher who reserves space at a performance for their classes; the guides are distributed three to four weeks before the class attends a play. Present plans are to inaugurate a series of drama and theater workshops for teachers, ideally as credit courses through the Department of Education.

An active artists-in-the-schools program provides artists for experiential programming. HTY works in tandem with artists-in-the-schools programs, but does not receive funding except for specific drama education services to schools that don't have their own money.

Although the public school system does not have a comprehensive, long-range program, many Hawaii private schools have extensive arts programming: Hanahauoli elementary schools integrate arts into the curriculum; Mid-Pacific Institute, a secondary school, is becoming a performing arts specialty school and has two arts programs in residence, a small avant-garde theater company, and a concert ensemble organization.

IV. FINANCIAL SUPPORT

Hawaii's State Foundation on Culture and the Arts supports HTY with funds from the National Endowment for the Arts and the Hawaiian legislature. Contributions from private trusts, foundations, corporations, businesses, and private individuals as well as fund-raising events and a direct grant from the NEA Theater Program also support HTY. The Hawaii Department of Education provides guidance through its Principals' Advisory Committee, which meets annually with HTY staff to review past and future programming and logistics.

V. IMPACT

HTY directors cite continued acceptance by administrators and teachers in public and private schools as the best indicator of success. The organization brought live theater to 22,000 people in its first season. Since then it has earned a reputation for children's theater of the highest caliber.

The first and most essential ingredient for a successful theater is a strong vision of what the theater is to be and equally strong commitment to pro-

ducing theater as art. Community leaders must be recruited who are committed to the vision of the founding artist(s) and willing to represent the vision and goals of the fledgling group in the community and to raise money.

VI. PROGRAM CONTACT

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Idaho

SALMON COMMITTEE FOR POETRY AND ARTS

I. PRIMARY PARTNERS

Teachers and Writers Collaborative
Salmon School District

II. PROGRAM DESCRIPTION

The Salmon Committee for Poetry and Arts works with the Teachers and Writers Collaborative to arrange poets in residence for grades 1-12 in the Salmon School District. The program is presently at two elementary schools, one junior high school, and one high school. A total of 1,200 students benefit from the program. The committee is composed of teachers and community members who want to provide their students with arts experiences. As a result of this program, teachers have continued poetry writing in their classes and publish a districtwide anthology each year.

Many residents in Salmon wish to ensure that students have quality exposure to the fine arts and the opportunity to express themselves creatively. This program has helped to establish a creative, informative, and well-organized introduction of poetry into the Salmon School District 291.

III. PLANNING

The Teachers and Writers Collaborative took the initiative in establishing the program. Once implemented, the program became the responsibility of Salmon's teachers and community members. A comprehensive long-range program has yet to be implemented for poetry. Lack of funding has been the greatest obstacle. To have more poets in residence would greatly enhance the program.

IV. FINANCIAL SUPPORT

The original program was funded by the Steele-Reese Foundation. Today, only limited funding is available through the school district. The Salmon Arts Council purchased the Discover Art Curriculum and provides funding for all artists in residence.

V. IMPACT

The series of anthologies that has resulted from residencies stands as a testament to the effectiveness of the program. No formal evaluation process is in place at this time.

VI. PROGRAM CONTACT

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Illinois

THE FRANKLIN FINE ARTS CENTER

I. PRIMARY PARTNERS

Franklin Fine Arts Center
Art Institute of Chicago
Chicago Sun Times
Chicago Neighborhood Organizations
Goodman Theatre
Second City Theatre
Columbia College
High School for the Performing Arts

II. PROGRAM DESCRIPTION

Franklin Fine Arts Center, a Chicago public school serving 380 elementary school students from across the city, offers an educational program with solid grounding in all basic subject areas and training in music, dance, drama, and visual arts. As a magnet school, Franklin attracts students from beyond the boundaries of its neighborhood community. To design their curriculum, the Franklin staff collaborates with the Art Institute of Chicago, the *Chicago Sun Times*, Chicago neighborhood organizations, the Goodman Theatre, the Second City Theatre, Columbia College, and the High School for Performing Arts, whose students teach and perform for other students.

Franklin needed to attract students from all parts of the city to fulfill federal desegregation requirements in the early 1970s. Several other magnet schools in the area were focusing on other subject areas. The fine arts magnet provided comprehensive artistic opportunities otherwise not available at the elementary level in the Chicago public school system. The arts cross all economic and social boundaries. Franklin found that the arts serve to equalize and balance the diverse student body. Arts programming is designed around different cultures and original works. Students are instilled with an appreciation of other cultures and with this knowledge are able to work towards self-actualization.

The school has been adopted by the *Chicago Sun Times* and works closely with area theaters and comedy clubs. Most of their collaborative programming is on a project-by-project basis. The relationships developed thus far have been very successful.

III. PLANNING

When the superintendent of the Chicago Public Schools and the principal of Franklin decided that Franklin would become a magnet school for the

fine arts, the districts fine arts coordinator wrote the proposal. The program that resulted evolved with input from school staff members who modeled the curriculum.

The major obstacle to any arts program is the general belief that the arts are not important in the general education of children. Specific to Franklin, was and is the notion that Chicago public schools and the children who attend them are inept and unable to compete with others. But Franklin has demonstrated that their individual students can be successful in the program, as well as upon graduation and in the community at large. For Franklin, the struggle to keep class size down and maintain a racial balance are obstacles faced each year. The student selection process is becoming increasingly more difficult as more children apply. Obtaining the money for staff salaries and supplies is a constant struggle as is integrating the arts into the regular classroom.

This program could benefit greatly from additional financial resources as well as more planning time among arts specialists and for specialists and classroom teachers.

IV. FINANCIAL SUPPORT

Federal funding is the major support to Franklin's program. As long as this source of revenue remains in place, the school is guaranteed long-term success. If threatened, parents and students would mobilize to advocate keeping the program in place.

The federal desegregation funding covers the salaries of five arts specialists who raise revenue through their own efforts by organizing benefits and ticket sales for student performances. Parents are asked to supplement some ticket costs.

V. IMPACT

The five arts specialists select art areas for each child, K-6, each semester, so that all students are exposed to all arts. At the seventh- and eighth-grade levels, students choose focus areas. The arts specialists carefully track the progress of all students. Parents have reported subtle changes in their children. Students have received scholarships, awards, and major movie and television spots as a result of their instruction at the center.

The staff is the key to a successful program. The ability to work well together and to be flexible, knowledge of their areas of specification, a willingness to make sacrifices, and a real desire to promote the arts are essential qualities. Adequate staff time is also necessary to accommodate planning and in-service training for teachers.

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VI. PROGRAM CONTACT

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SPRINGFIELD PUBLIC SCHOOL DISTRICT 186

I. PRIMARY PARTNERS

Springfield Public School District 186
Springfield Art Association
Springfield Theatre Center
Springfield Symphony
Springfield Ballet Company
Springfield Area Arts Council

II. PROGRAM DESCRIPTION

Springfield Public School District 186 (25 elementary schools, 3 middle schools, and 3 high schools; approximately 8,500 students, 400 teachers, and 30 administrators) collaborates with an informal steering committee in conceptualizing, evaluating, and participating in the district's arts programming. The Springfield Art Association, the Springfield Theatre Center, the Springfield Symphony, the Springfield Ballet Company, and the Springfield Area Arts Council all have representatives in advisory positions on the steering committee.

Springfield's goal is to develop an educated audience for the fine arts. Their students will ultimately become "patrons" of the arts and those with special talent, skilled artisans. Although the fine arts activities in District 186 are varied and numerous, the depth of experience is extremely limited by time restrictions. The District has very few specialists in dance or drama so no statistics or comprehensive programming exist in these areas.

Springfield has attempted to address the issue of time by integrating the fine arts into the overall school curriculum. Arts instruction is no longer delivered solely by arts specialists, but also by classroom teachers. Overall student contact with the fine arts is being increased. Project Comprehensive Arts Program (Project CAP), started in 1987, integrates fine arts concepts into the language arts and social studies curriculum using the Houghton Mifflin reading series. Outside programming, such as Illinois Arts Council (IAC) residencies, are used to cover the areas of dance and drama.

Programming in the district focuses on training classroom teachers as well as arts specialists. For example, Project CAP, now in its third year, will

begin identifying one or two teachers in each school throughout the district who will be trained and will then incorporate the new teaching methods into their own schools. These few will become "teachers of teachers" in each school. Any supplementary programming or IAC residencies also has a strong training component for teachers.

III. PLANNING

The district's fine arts coordinator initiated meetings of area arts administrators and school personnel to develop comprehensive fine arts programming for the schools. Teachers are given pre- and post-performance packets and are being trained as docents in music to enrich attendance at all performances, especially those of the Springfield Symphony.

As a result of Senate Bill 730, the fine arts were identified as one of six fundamental areas of learning in Illinois schools. The state Board of Education developed five goals in the fine arts that must be addressed in Learner Assessment Plans submitted in 1993 and tested in 1994. School districts are beginning to assign funding to arts programming to meet these mandates. The mandate has forced administrators to recognize that developing a broad-based, comprehensive arts program is necessary.

The biggest obstacle Springfield has faced is time. Not only is time in the school day insufficient to cover all subjects but time for planning and in-service training for teachers and school administrators has also been a problem. Some degree of buy-in on the part of classroom teachers is needed to truly integrate the arts into the curriculum. Yet teachers have so many directives they need to meet that adding a component to their schedule is often difficult. Obviously fine arts programming in Springfield's district would greatly benefit from better use of available time. For example, Project CAP has a built-in training component. Several teachers from each school in the district are trained in the program and then serve as models in their own schools. They become teachers of teachers to enhance the effectiveness of the program and save time.

IV. FINANCIAL SUPPORT

Arts programming is funded in part by the school district. Other funding organizations include: the Illinois Arts Council, the state Board of Education, the Magna Bank Corporation, Sangamon State University, the Recording Industry Trust Fund, and the Horace Mann Insurance Company. All local arts organizations contribute in-kind services, including free tickets, special traveling performances, and in-service training programs.

V. IMPACT

Participants from within the school and from the community formally evaluate the program. Teachers evaluate student progress.

Through contact with local arts organizations, teachers are engaging stu-

dents in a wide variety of programming. Overall attendance at all arts performances has increased as a result of heightened awareness on the part of students, faculty, and parents alike. The fine arts focus is on developing an arts-conscious audience that includes the entire community.

A strong sense of trust between school administrators and area arts personnel exists. The relationships have grown very strong, and open communication allows sharing of ideas.

V. PROGRAM CONTACT

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Springfield Public School District 186
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Arts Education at the Hearst Center

I. PRIMARY PARTNERS

The James and Meryl Hearst Center for the Arts
Cedar Falls Area Schools and Educators
Education Advisory Committee

II. PROGRAM DESCRIPTION

Arts education at the James and Meryl Hearst Center for the Arts includes classes and workshops for children and adults (approximately 18,000 individuals annually); family events; exhibition tours; dance, music, and theater performances; an ongoing film series; humanities symposia and lectures; teacher training and distribution of pre-tour materials; public performances by artists in residence; volunteer training; an educator advisory committee; and an active outreach program. The outreach programs include artists in residence in 15 Cedar Falls schools, special constituency programs in special care facilities, the children's theater performances for elementary school students, arts activities sponsored at community events, and circulation of materials in the Teacher Resource Library.

The Hearst Center's mission is to encourage and promote the pursuit of knowledge and creativity in the arts; highlight arts created and performed by individuals in the community and the region; provide a forum for artists; and collect and preserve significant works of art created by artists of the region. The program is designed to provide citizens of all ages with ongoing, direct experiences in the arts.

Collaborative programs and services are designed in partnership with members of the Hearst Center's education advisory committee. At least one elementary teacher from each school, arts specialists from the elementary and secondary schools, and school administrators make up the advisory committee. These individuals review services, program areas, and materials proposed by Hearst Center staff. They provide feedback, make recommendations and suggestions, and serve as liaisons within the individual schools. The Hearst Center asks the committee about what the schools need and want, analyzes this information in relationship to the center's capabilities, and develops services, programs, and materials to meet these needs. It is not the intention, nor does the center have the capability to, provide comprehensive sequential arts education, as is provided in the schools. The center's most significant role in arts education is to provide a variety of firsthand experiences with the arts. The center tries to complement the school curriculum in this way and to provide circulating materials to help strengthen arts education in the classroom.

III. PLANNING

Through lines of communication previously set up by the Cedar Falls Art and Culture Board, the director consulted with constituents, instituted the education advisory committee, formulated program areas, and implemented services based on school and community needs. A professional part-time education coordinator was hired shortly after the center opened. This coordinator has assumed responsibility for continuing collaborative program development.

Involvement on the part of a broad spectrum of individuals, organizations, and funding sources; operational support from the city; partnership with a strong membership group; support from participants for classes; and a scholarship endowment are factors that help ensure long-term interest and financial support for the center's educational programs. The center's ongoing emphasis on providing high-quality educational programs, services and materials, and the positive results create a strong motivation to see these educational programs continue.

The center has no long-range plan at this time. If there were, the schools or Area 7 education agency should take the lead in order to assure appropriate investment of all concerned. Hiring a full-time museum educator would be ideal if funding were available.

IV. FINANCIAL SUPPORT

As a municipal arts agency, the Hearst Center receives a portion of its operating support from the city of Cedar Falls. A significant proportion of funding for education programs is through grants from the Iowa Arts Council and from the R. J. McElroy Trust. Particular events are cosponsored by the schools. Fees are assessed to cover the costs for arts classes offered at the Hearst Center. Programs at community celebrations are underwritten by various businesses.

V. IMPACT

The Hearst Center evaluates all of the educational programs it provides, including school tours; pre-tour materials; studio, dance, literature, and theater classes; Artists in Residence lectures; performances; and community programming. Formal evaluation tools with criteria for analysis are distributed for programs as appropriate. Naturalistic, observational evaluation is conducted for other programs. Parents and teachers are asked about content and impact.

Individuals in the community highly value arts experiences in their lives. This has been encouraged through experiences with the center's on-site/off-site programming and collaborative experiences with the schools. Children who visit the center on school tours are encouraged to bring their parents. They are given a "Gallery Guide" they can use to lead their parents through the gallery. A surprising number of students do just that. Parents say children who take classes at the Hearst look forward to receiving the quarterly

brochure and class flyers at school. Many encourage their parents to enroll immediately.

Four factors necessary for successful collaborative programming: two-way communication, a vision based upon mutually determined needs and abilities, positive perception of programming and services, and investment and ownership by all concerned.

VI. PROGRAM CONTACT

Mary Huber, Director
James and Meryl Hearst Center for the Arts
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THIRD-GRADE STRING ENRICHMENT PROGRAM

I. PRIMARY PARTNERS

Cedar Rapids Symphony School
Cedar Rapids Community School District

II. PROGRAM DESCRIPTION

The Cedar Rapids Symphony provides the Cedar Rapids Community School District with a 10-session hands-on program in which all third-graders at 20 elementary schools learn beginning string techniques using school district or symphony violins in school classrooms. About 1,000 to 1,200 students are involved.

Each session is 45 minutes long and enriches the district's general music and string curriculum. A team of symphony string teachers, assisted by classroom teachers and volunteers from the community, teach students basic string techniques. Special materials developed by the symphony (with school district guidance) meet educational guidelines.

III. PLANNING

The education director of the symphony and the director of curriculum for the school district have been working together on a community partnership for five years. This program is a direct result of increased sharing between the two institutions. Budget cuts and problems in delivering a quality string program had plagued the district for several years. Lack of employment opportunities for the part-time professional orchestra limited the symphony's artistic growth. The symphony's education director outlined

the basic program, and by working closely with school district personnel, set up the format for delivery. The symphony school director and its advisor outlined the 10-lesson plan that incorporated expected outcomes. At all of the stages, advice was sought from district personnel to ensure that schools would not be offered something they neither needed or wanted. All materials were planned around the well-defined district music curriculum.

An informal structure determines the community partnership agreement. The symphony education director meets with the following school district personnel each year to review and revise the joint programs: director of middle and high schools; director of elementary schools; music coordinators for elementary, middle, and high schools; director of technology. This agreement outlines in legal form the exact responsibility of the symphony to the schools and the responsibilities of the school district.

Finding suitable instruments was one of the first major obstacles. School teachers were also wary of giving up class time at first, but as they saw the musical and psychological benefits of the program to their students, they became enthusiastic supporters. It was also difficult finding community volunteers who were comfortable in group-learning situations.

IV. FINANCIAL SUPPORT

This program is funded by an $8,000 grant from Cargill Ink. West Music has loaned violins. The Bruce McGrath car dealership provided a car to the main teacher. This program is very popular and if current funding should be withdrawn, members of the community would be approached for donations. Because the program is under the symphony umbrella, the development director would seek alternative funding sources.

V. IMPACT

The school district sent evaluation forms to students, parents, teachers, and principals. They were asked about their enjoyment of the program, its value, and whether it should be continued. Responses were extremely positive, and most suggestions dealt with ways to improve scheduling.

This program produces students who feel a sense of accomplishment that enhances their school work and their perception of the arts. Parents in turn are pleased with the results and their perceptions of schools, string programs, fine arts, and orchestras improve. Teachers and administrators learn that the arts in education produce self-discipline and broader understanding of cultures. Orchestra musicians who teach the program are delighted to see the joy of learning they can instill in such a large group of students. The symphony and the school district enjoy a positive public image and the spirit of camaraderie created through the partnership. Donors have a sense of satisfaction that is hard to duplicate in terms of dollars spent and lives touched.

If this program is to serve as a model elsewhere, both partners must agree to the value of the program and provide adequate avenues for communication between project leaders. Structure and rationale should be care-

fully planned before the idea is introduced to classroom teachers, building administrators, or parents. Be sure to reinforce curriculum materials already included in school programs.

VI. PROGRAM CONTACT

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Cedar Rapids Symphony
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Maine

LA Arts Educational Programming

I. PRIMARY PARTNERS

Lewiston and Auburn Schools
Volunteer Parents
Local Businesses

II. PROGRAM DESCRIPTION

Spurred by an article in the *Portland Sunday Telegram* calling the Lewiston-Auburn (LA) area, a "cultural wasteland," the trustees of the Lewiston and Auburn libraries joined the community to create LA Arts, a cultural enrichment program. With one paid staff member and a strong corps of volunteers, the inaugural season (1973-74) offered six concerts, six foreign films, and six lectures on Maine artists, as well as a lecture series called "Lewiston in Transition," which examined the political, economic, and social history of the city. In 1976 the program expanded to provide almost 100 workshops, mini-concerts and artist-in-the-schools residencies for the Lewiston-Auburn community.

Today LA Arts provides more than 400 activities annually involving modern dance, ceramics, storytelling, poetry, paper making, drawing, mime, ballet, theater, creative writing, video arts, jazz, vocal ensembles, classical music, and sculpture. These workshops and assemblies reach every grade level in LA's 25 schools and many sectors of the community. Some 10,365 students, 673 teachers, and 30 administrators receive direct services from this program each year.

III. PLANNING

LA Arts was initiated by the trustees of the Lewiston and Auburn libraries and the mayor of Lewiston and his wife. Since the program's inception, representatives of the Lewiston and Auburn school districts and all three area parochial schools have joined in the ongoing planning and evaluation process. A committee chosen by the LA Arts board is evaluating the program, delineating future needs and goals, and developing a new five-year plan. The plan will increase administrative support for school programs and provide incentives and educational opportunities for teachers.

The artists-in-the-schools program has been in existence for 18 years. In 1989 LA Arts was a participant in the Advancement Program Phase One of the National Endowment for the Arts (NEA). The staff and board of directors established a school-sponsorship program to develop local and statewide

business support for their educational programs. Also established as a priority was a communitywide educational program that focuses on the value of arts programming in the schools. The local newspaper has been a valued partner in this effort. The LA Arts school committee, composed of parents and interested individuals, acts as liaison to each school. This once again underlines the communities' commitment to these programs. The LA Arts staff and board, once again through the NEA advancement process, recommitted itself to the school programs as central to the mission of the organization. New funding strategies are constantly being pursued and new potential partnerships examined.

LA Arts and the Lewiston Auburn School Departments were selected to participate in the Kennedy Center's Performing Arts Centers and Schools program. The program is designed to assist LA Arts and the Lewiston and Auburn School Departments in expanding professional development opportunities for teachers.

A lack of understanding of the role of the arts in education should be expected. A direct correlation exists between a program's impact and success and a teacher's interest, commitment, knowledge of the arts, and preparation and follow-up. LA Arts has developed a strong core of committed teachers, but many consider the arts a frill. All too frequently a teacher's negative attitude or lack of interest is passed on to the student. Additionally, space and funding limitations are an obstacle. Many schools have limited facilities, making artists' presentations difficult if not impossible.

If a program is to succeed, both teachers' and artists' requirements must be understood, respected, and accommodated. Greater teacher and administrative involvement enhances any program. A diverse network of public and private funding must be set up to have the money to administer an arts education program.

IV. FINANCIAL SUPPORT

The program is funded through a broad mix of public and private sources. The cities of Lewiston and Auburn provide funding and support services. Many local businesses, corporations, and foundations also provide financial and in-kind support. The program receives an NEA Advancement Grant and grants from the New England Foundation for the Arts and the Maine Arts Commission.

V. IMPACT

The present evaluation process involves five components. Participating students, teachers, administrators, and artists complete evaluation forms; school committee liaisons provide feedback and input; LA Arts holds yearly staff evaluation and planning meetings; three types of focus groups—teacher, student, and parent—meet with staff for evaluation and input; and a community committee completes an evaluation of the program. LA Arts' board, staff, artists, and educators establish both long- and short-term criteria to determine the success of the program.

The staff and board of LA Arts recommend several planning strategies to ensure the success of similar programs. While adopting a long-term view of the program, planning teams should set achievable short-term goals. They must also educate and involve the community to obtain grassroots support. Most important, LA Arts staff members have noted the direct correlation between the program's impact and the school faculty's interest, commitment, knowledge, and preparation.

VI. PROGRAM CONTACTS

Katherine Knowles, Executive Director
Richard Willing, Educational Programming Director
LA Arts
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TEACHER'S GUIDES TO THE PERFORMING ARTS

I. PRIMARY PARTNERS

Schools of Rural Hancock County
Performing Arts for Children
Maine School Union 92

II. PROGRAM DESCRIPTION

Teacher's Guides to the Performing Arts (TGPA) is a companion curriculum designed to enhance K-8 students' experiences at events presented by Performing Arts for Children (PAC), a community arts organization. TGPA also serves as the basis for general classroom and gifted/talented arts curricula in several schools. Located in Hancock County, this program serves 12 elementary/junior high schools and reaches approximately 150 teachers and 2,000 students.

Each teacher's guide contains information about the art form, the life of the performer, and the background of the performance. In addition, it includes classroom activities and a bibliography of related materials.

Very little sequential comprehensive arts programming is offered other than this project in Hancock County. The schools range from those with little or no basic instruction in the arts (and therefore in need of a basic arts curriculum) to schools with regular, though not necessarily frequent, art and music instruction (and in need of integrating the arts with the overall curriculum). All the schools need a low-cost way to expand opportunities in their schools. An integrated arts curriculum that is accessible to classroom

teachers and to students with varying levels of experience in the arts fills these needs.

III. PLANNING

A joint team from Performing Arts for Children and Maine School Union 92 identified the needs of each organization and hired an arts education consultant to design the pilot curriculum. At present, the project coordinator produces the performing arts curriculum, works with schools in the implementation process, writes press releases, and meets with school-based coordinators.

Each school appoints a teacher coordinator who explains the program to other teachers, distributes guides and evaluation forms, and organizes parent volunteers. Teachers and parent volunteers are responsible for implementing curriculum, record keeping, providing hospitality to artists, and photographing student activities.

This is the only area project that involves both schools and a community arts organization in arts education planning. PAC has a long-range program plan to present one performance each of dance, music, and theater every year with the type of performing arts varying from year to year. For example, one year the music performance may be a woodwind quintet, the next year, flamenco guitar, etc., so that over the years students gain a broad view of each of the performing arts. The school's contribution to the planning is its participation in TGPA, giving feedback on performances, and identifying and communicating its arts needs.

This year a teacher coordinator in each school made it possible to focus more on the implementation of the curriculum in each school. Classroom teachers have become much more involved in the program after receiving explanations, suggestions, and encouragement from the teacher coordinator. Also, teachers are more likely to complete and return their evaluation forms when someone within the school is collecting them. Coordinators have also helped classroom teachers understand that this curriculum is not a new and separate subject but one that can be integrated with what they already teach.

IV. FINANCIAL SUPPORT

Funding is provided by PAC, the participating schools, and a grant from the Maine Arts Commission.

V. IMPACT

Students came to lectures ready to ask questions because they had background information. The hope is that children in this program grow up with a familiarity, respect, appreciation, and understanding of the performing arts and of live performances.

Teachers complete forms after each performance, evaluating the quality

of the guide as well as the performance for which the guide was created. PAC keeps anecdotal and numerical records on the quality and quantity of its audiences. In May 1992 the project planners wrote a report that will be made available to participating schools and any other interested parties.

VI. PROGRAM CONTACT

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Michigan

LOCAL LEADERSHIP FOR EDUCATION AND ARTS PLANNING

I. PRIMARY PARTNERS

Michigan Arts in Education Coalition
Michigan Alliance for Arts Education

II. PROGRAM DESCRIPTION

Local Leadership for Education and Arts Planning (LLEAP) creates teams of working artists and representatives from education, business, and community arts organizations whose goal is to strengthen arts education in their communities. LLEAP is a statewide program sponsored by the Michigan Arts in Education Coalition, whose members include the Michigan Alliance for Arts Education (MAAE), the Michigan Association of Community Arts Agencies, the Michigan Council on Arts and Cultural Affairs, and the Michigan Department of Education.

LLEAP is based on the premise that educational change takes place at a local level. Change is brought about by leadership representing all sectors of the community.

III. PLANNING

The MAAE, which administers the LLEAP program, was responsible for initial planning, program development, selection of consultants and teams, and project monitoring and evaluation. The planning consultant and project manager continually monitor the progress of teams, whose input is a major component of the program. Much of the responsibility for success rests on the local team's endeavors.

During the last three years the program has encountered some obstacles: team members dropped out of the process; planning consultant personnel changed; some districts faced possible elimination of existing arts education programs; the MAAE staff changed; the state arts agency budget was cut; and the overall mix of people on the community teams was wrong. A clearer understanding of the time commitment involved would have helped teams in attempting to enhance this program.

IV. FINANCIAL SUPPORT

LLEAP is funded by a National Endowment for the Arts Arts in Education grant and the Michigan Council on Arts and Cultural Affairs. MAAE and local teams provide cash and in-kind contributions.

V. IMPACT

Ten communities across Michigan, representing urban, suburban, and rural districts, have participated in the program. This three-year pilot program has involved 70 people, but wider implementation could affect more than 500,000 students, teachers, and administrators.

Local impact of the program varies from district to district. Some communities readily accepted the plans and have implemented advocacy strategies to develop a communitywide celebration of arts education.

To be successful in other locales, such a program would require comprehensive partnerships to be forged. Careful understanding of the power structure in local school districts is needed. Time constraints must be addressed, and team members must fully commit to the process. Adequate resources for implementing strategies should be secured before beginning the planning process.

VI. PROGRAM CONTACT

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Michigan Alliance for Arts Education
1514 Wealthy Street SE, Suite 214
Grand Rapids, MI 49506
(616) 459-3555

Flint Youth Theatre

I. PRIMARY PARTNERS

Flint Youth Theatre
Flint Board of Education

II. PROGRAM DESCRIPTION

Cited by the Theatre Foundation of America as one of six model youth theatre programs in the nation, Flint Youth Theatre (FYT) provides professional curriculum-related performances for students and teachers; classes and workshops for K-12 students; and training workshops for teachers in creative drama techniques.

The mission of FYT is to provide innovative and comprehensive theater arts experiences through which children, youth, and adults can develop their creative potential and experience enjoyment and self-expression.

The theater's diverse programming reaches an audience of more than 45,000 annually. The programming includes five locally produced shows each year, a professional performing arts subscription series at Whiting

Auditorium, and specially tailored theater events for community organizations. FYT complements arts programming by providing performances during school hours and teacher guides for pre- and post-performance activities. The current director is employed by the curriculum department and can select programming that fits into areas of study for a particular audience.

III. PLANNING

Friends of Youth Theatre, Inc., a tax-exempt organization, was created in 1981 in response to the phaseout of C.S. Mott funding. The Friends' mission is to maintain the financial viability of FYT. Through fund-raising and advocacy, the Friends group has successfully forged a financial partnership with FYT's parent organization, the Flint Board of Education. The board funds two and one-half full-time staff positions.

FYT began a strategic planning process in 1986 and updated the plan in 1989. Policies are in place for general operating procedures and those that govern the Friends group. In 1989 a partnership committee was established that meets four times a year to review financial performance and evaluate planning goals for the year. This committee, composed of top-level administrators within the school district, the superintendent, FYT staff, and representatives of the board of directors of the Friends group, make adjustments to the financial plan. Representatives from FYT are among the members of the Local Leadership in Education and Arts Planning (LLEAP) team, a project of the State Alliance, which created a long-range arts education plan for Flint public schools.

Like many other groups, FYT faced funding challenges and facility problems. The staff urges those who would create a similar program to work with qualified professional artists to create the best experience for the students. All too often the rationale is that these programs are "just" for children and need not meet the higher standards adults would expect.

IV. FINANCIAL SUPPORT

All FYT program expenses are generated internally, either by earned income or Friends' fund-raising efforts.

V. IMPACT

Internal evaluations that focus on educational outcomes, ticket sales, and teacher and student responses are made after each program. Additionally, target-audience surveys are conducted throughout the year, ranging from sophisticated teacher evaluations to one-on-one interviews with parents, artists, students, and other community members.

In developing strategies for duplication in other communities, three groups need to be closely involved. The first group is school personnel, including the superintendent or his or her appointee; the curriculum department; principals; and classroom teachers. Group two is community mem-

bers, including parents, artists, and representatives of various ethnic groups for fund-raising support. The third group is the students. Their needs must be assessed and the program developed to meet these needs. These efforts then need to be evaluated and monitored for their successes and failures.

VI. PROGRAM CONTACT

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Flint Youth Theatre
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Minnesota

Artists in Minnesota Schools and Communities

I. PRIMARY PARTNERS

Community Programs in the Arts
The Blandin Foundation

II. PROGRAM DESCRIPTION

Artists in Minnesota Schools and Communities (AMSC) is a research and development project designed to enhance rural arts education. It is administered by Community Programs in the Arts (COMPAS), a statewide community arts agency. Project managers encourage and guide community members, educators, and local artists in program participation and provide technical and financial assistance in project implementation. This four-and-a-half-year initiative will result in the creation of program models, extensive evaluation, and a handbook for collaborations among artists, educators, and community members. Every year approximately 50 artists, 75 teachers, 25 school staff members, 2,000 students, and 500 community members are served by this program.

AMSC has successfully initiated collaborations among educators and artists that address the needs of rural communities and, more importantly, produce valuable information on how such collaborations can be initiated elsewhere. Local comprehensive plans for arts education are incorporated into site planning, and artists and teachers work together closely to complement existing curricula.

II. PLANNING

In 1988 COMPAS and the Blandin Foundation came together to plan AMSCAS, a statewide rural arts education initiative. Their collaboration combined the unique histories and experiences of two well-established and far-reaching Minnesota institutions.

Meetings were held in each rural town that would host an AMSC project. These meetings involved local Community Arts Planning Project (CAPP) committee members, educators, and artists. One criterion in selecting sites was the existence of a comprehensive long-range arts education plan. School and community arts personnel are involved in creating these plans and in planning for AMSC projects.

Obstacles met in the course of creating this project include the isolation of rural communities; the time constraints on teachers; the need to identify rural artists; and the lack of resources for arts education in rural areas.

Greater awareness of the value of the arts in education among school boards, parents, and community members would enhance the program.

IV. FINANCIAL SUPPORT

The Blandin Foundation funds AMSC.

V. IMPACT

The Blandin Foundation hired an independent evaluator to assess the program as a whole. Evaluation of specific models varies from site to site as does the impact of the program. In Brainerd, for example, a sixth-grade "arts pod" has been created in which all students use the arts to learn social sciences. In Grand Marais, teachers and artists are collaborating to create lesson plans that incorporate artists into the classroom.

Evaluative instruments are currently being used to assess the program's impact on students, artists, and schools. The evaluation is based on three key elements: impact on schools, community, and artists; how organized the program is; and the depth of the role COMPAS played. These elements are assessed through surveys and observations.

Realistic assessment of local resources and interest is a key planning strategy in the success of a program such as AMSC. Brainstorming sessions that allow participants to think beyond existing arts education activities need to be held. Also essential for success is an inclusive process that allows participation among as wide a spectrum of community members as possible.

VI. PROGRAM CONTACT

Mary Altman, Director
Artists in Minnesota Schools and Communities
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School and Arts Organizations Partnerships

I. PRIMARY PARTNERS

Minneapolis South High School
Minneapolis Institute of Arts
Guthrie Theater
Minnesota Orchestra
University of Minnesota's Humphrey Video Program
Minnesota Opera
Walker Art Center

II. PROGRAM DESCRIPTION

Minneapolis South High School, in the inner city, established arts partnerships with the Minneapolis Institute of Arts, the Guthrie Theater, the Minnesota Orchestra, the University of Minnesota's Humphrey Video Program, the Minnesota Opera, and the Walker Art Center. Every year 100 to 125 students participate in the three-part intern/residency program.

Part I involves interaction through seminars, lectures, and discussions between artists and students. During Part II students are interns at one of the partner institutions for two hours each school day throughout the school year. In Part III, participating students go to classrooms around the city and inform other students about recent events at the arts institutions.

Although missions of each separate project may differ slightly, the joint mission may be "to equip students to relate to and improve the world around them through the release of their own creative energies as inspired by contact with artists in the community."

The program is designed to provide an opportunity for students at South High School to learn about some of the community's cultural institutions (an opportunity not financially available to many), connect with their own creative energies, and become advocates for these arts organizations. It is also intended to provide an avenue for all students, including those "at risk," to connect with school and find meaningful new avenues for learning in these special environments.

The program gives students the opportunity to actually see art being created and to play a role in the creative process. It complements the sequential curriculum in history and social studies as well as in the arts by connecting art in its historical and political contexts, thus leading to a clearer and more personal understanding of periods and events in history and politics.

Convincing staff and parents that taking the students out of school two hours a day was appropriate and that the activities they were pursuing at the arts institutions were academic in nature has been a major obstacle. School staff and parents need help to understand that the program is not a daily two-hour vacation for students, and that substantial learning that is transferable to many other subjects goes on in these unique settings. A better way

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of disseminating information to students about the program would greatly enhance the program.

III. PLANNING

South High's arts coordinator submitted a project plan, Guthrie Active Teen Ensemble (GATE), from the Guthrie Theater to the school's principal. After discussing it with the Guthrie, the principal approved the program, and implementation began immediately. Other associations were added in a similar fashion as interest in GATE grew.

No long-range arts education plan exists for Minneapolis schools. The 141 school districts in Minnesota have, however, gone through a school/community long-range planning program called the Comprehensive Arts Planning Program (CAPP). These districts all involved the arts community as an integral part of the planning process for arts education in their districts. The partnerships program will continue to exist as long as it remains a priority for South High School and the participating institutions.

IV. FINANCIAL SUPPORT

The program is funded through the reallocation of general funds at South High School. The funds cover transportation and program administration. Staff members at each of the arts organizations provide their services in-kind.

V. IMPACT

No formal evaluation process is used. Students continue to enroll in the program, and the school and participating arts organizations are pleased with the students' enthusiasm and achievements.

The program's impact on the community has been substantial. Audience development in the participating arts organizations has been a key benefit. As a result of the workshops in schools conducted by the students in the program, more than 1,200 Minneapolis students attended Jean Genet's *The Screens* and 1,000 attended Euripides' *Medea*. The arts organizations have also hired interns and regular staff from graduates of the program, and students have continued to attend exhibits and performances.

A clear commitment from the school's and arts organization's top administrators is needed to support such a program and to designate resources for its success.

VI. PROGRAM CONTACT

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Montana

Spring All-Arts Event

I. PRIMARY PARTNERS

Montana Arts Council
Montana Office of Public Instruction
Montana Alliance for Arts Education

II. PROGRAM DESCRIPTION

In 1990, the Montana Arts Council, the Montana Office of Public Instruction, and the Montana Alliance for Arts Education began sponsoring the Spring All-Arts Event, a yearly series of creative workshops for teachers from rural Montana. During this series, professional artists with experience in educational settings conduct three days of workshops in theater, dance, poetry, and video production. In 1990, 23 teachers participated.

Because of geographic constraints, the participants often have little opportunity for arts experiences. The Spring All-Arts Event seeks to help rural teachers expand their artistic knowledge and capabilities, understand interrelations among art forms, and carry their experiences back to the classroom. Participant selection is based on demonstrated interest in the arts and recommendations from professional artists in rural areas.

The program directors organize separate workshop schedules for new participants and repeat participants, which allows each group to proceed at its own pace. Several times during the event, however, the two groups interact, giving them an opportunity to exchange information. Whether they are making a formal group presentation or sharing anecdotes around the dinner table, new participants and repeat participants learn from each other, increasing the impact of the event.

III. PLANNING

The following steps are being taken to ensure the longevity of the Spring All-Arts Event: creating budget line items for the event in arts council, office of public instruction, and state alliance budgets; continued provision of press releases and photographs for local newspapers detailing participants' activities; and establishing the event as a long-term priority in the state alliance's activities.

Montana has a comprehensive arts education plan developed through an extensive public process over the last five years. This event falls under many of the goals and objectives set forth in this plan. The role of the Spring All-Arts Event is seen as a catalyst to prod those in the leadership governance category to effect needed changes in the educational systems.

Travel distances are huge in Montana. One way of dealing with the high costs of travel is to encourage (both verbally and financially) participants to carpool. This has worked very well and has served a second purpose of the Spring All-Arts Event: to assist rural teachers in developing an arts education network through which they have colleagues to contact for information and ideas. Possible enhancements of the program include longer time period; recertification or college credit for participants; field projects developed and presented by participants as result of attendance at the event.

IV. FINANCIAL SUPPORT

The Spring All-Arts Event is funded by the three sponsoring organizations. A $5,000 budget covers all expenses except the cost of substitute teachers to replace participants in their classrooms during the event. Participants are encouraged to travel together to cut travel costs and provide more time for them to share resources and plan projects.

Members of the three sponsoring organizations are also asked to contribute in-kind support. Volunteers organize the event, prepare meals for the participants, and host teachers in their homes, further cutting the costs of the program.

V. IMPACT

At the close of the program, participants submit a written evaluation. Response to the Spring All-Arts Event has been positive; roughly half of all new participants return for a second year of workshops.

The impact that the Spring All-Arts Event has on local communities is through the teachers who attend. No formal arts education professional organization exists for rural teachers who are not specialists in the arts. Often, there is little local support for rural teachers who are working to provide quality arts education to their students. This event provides knowledge, skills, encouragement, support systems, and the creative spark for teachers' efforts and, in turn, better programs for rural students across the state.

If other states or regions were to develop similar programs, the following are recommended: use creative presenters who can engage the participants in a meaningful activity; provide a forum (possibly through art) for the participating teachers to tell their own stories; provide a variety of experiences in many art forms, some relatively easy to understand, others quite challenging; develop a list of teachers to invite (for instance, select teachers who have sponsored an artist in residence or who have attended an arts education meeting); evaluate every year and use the teachers' suggestions in developing the next program; get these teachers involved and figure out a way to keep them involved in arts education advocacy programs, projects, and efforts statewide.

VI. PROGRAM CONTACT

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Montana Arts Council
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GREAT FALLS SYMPHONY JUNIOR/SENIOR CONCERTS

I. PRIMARY PARTNERS

Great Falls Public Schools
Great Falls Symphony
Symphony Guild
Gannett Community Fund/*Great Falls Tribune*

II. PROGRAM DESCRIPTION

Through the Great Falls Symphony Junior/Senior Concerts, fifth and sixth graders join senior citizens from area nursing facilities and developmentally disabled citizens at performances of the Great Falls Symphony. These concerts, held twice a year for the last 20 years, are the result of collaboration between the symphony and Great Falls Public Schools.

By including senior and developmentally disabled citizens, the program planners tremendously increase the beneficial effects of their efforts. All participants, who otherwise might not have the opportunity, enjoy live symphonic music.

The Great Falls Symphony Junior/Senior Concerts complement the schools' arts education curricula. Whenever possible, guest artists of the symphony provide master classes and demonstrations for area schools.

III. PLANNING

The music supervisor of the Great Falls Public Schools and the conductor of the Great Falls Symphony cooperate to design appropriate programs. These programs always consist of portions of programs to be presented in the regular subscription series of the symphony. Logistical assistance is provided by the Symphony Guild. Requesting musicians to participate without pay has been a challenge that most musicians meet willingly. Insufficient finances and an initial lack of commitment from school administrators and teachers have also been obstacles.

Due to the success of the program, however, both the schools and the

symphony are committed to continuing the program. The development of excellent study guides to prepare students for the concerts has also helped ensure the program will continue.

IV. FINANCIAL SUPPORT

Symphony members donate their time for each concert. The costs of advertising, printing, facility rental, participant transportation, and professional staff are underwritten by the Great Falls Public Schools and the Gannett Community Fund/*Great Falls Tribune*. To ensure the concerts continue, program coordinators have cultivated support from area schools and nurtured the symphony's desire to continue the program.

V. IMPACT

Although evaluation of the Great Falls Symphony Junior/Senior concerts is informal, the program sponsors cite 20 years of success as an indicator of the impact of the program. Each year, approximately 3,200 students and hundreds of senior and developmentally disabled citizens from Great Falls and 30 surrounding communities enjoy live symphonic performances through this collaboration. They are also able to hear guest artists in live performance. The Great Falls Symphony also provides the schools with the services of the guest artists whenever possible for master classes and demonstrations.

This program will work in any community with a successful music program and a symphony. Proper preparation of the students by committed music teachers and well-developed study guides are essential.

VI. PROGRAM CONTACTS

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New Jersey

PAPER MILL PLAYHOUSE ADOPT-A-SCHOOL PROGRAM

I. PRIMARY PARTNERS

Paper Mill Playhouse
Six New Jersey School Districts (Keyport, East Orange, Newark, Passaic, Jersey City, and Paterson)

II. PROGRAM DESCRIPTION

Through the Paper Mill Playhouse Adopt-A-School program, students at adopted high schools become "subscribers" for a full season at the playhouse, receive study guides on a wide range of subjects related to productions, and take part in pre-performance seminars on theater crafts. Throughout the year, Paper Mill staff members conduct on-site seminars on non-performance careers in the arts. Currently, the program serves 250 students.

In a second phase of the program, students form a theater company to create and present an original theater work. The production tours area elementary schools and community centers and ends with a performance at Paper Mill.

A third phase of the program is determined by the needs of the adopted school. It has included master classes for drama students, teacher training, and administrative seminars.

Paper Mill is committed to the arts as a means of intensifying academic studies, teaching cultural and functional literacy skills, and, in general, enhancing the educational experience. The playhouse founded the Adopt-A-School Program in 1989 to fulfill that portion of its organizational mission that called for the enlightenment, enrichment, and education of its audience. The program also was designed to develop future audiences by introducing New Jersey high school students to the performing arts; to stimulate partnerships among educators, artists,and businesses; and to encourage the permanent inclusion of arts programming as an integral part of New Jersey's educational system.

The Adopt-A-School Program has met the needs it confronts in several ways. In the most basic instance, the program has given hundreds of high school students the chance to see live theater, often for the first time. Secondly, the use of study guides has served to enhance the performance experience for the students while also providing valuable tools for instructors. By introducing the students to the artists they will see perform in pre-performance seminars (Phase I) and to artists in residency in their classrooms (Phase II and III), the artists and their art have become much more accessible to these youngsters. Partnerships with foundations and corporations have ensured the continuance and expansion of the program and part-

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nerships with other arts organizations (such as Playwrights Theater of New Jersey) have given students exposure to a wider circle of artists on an everyday basis.

III. PLANNING

Paper Mill's director of development provided the impetus for this program. Program coordinators chose the Newark School of Fine and Industrial Art as the pilot school. The second and third phases of the program evolved as the implementation process continued. Applications are distributed to high schools to select new schools for adoption. Paper Mill staff members review the applications, looking for demonstrated need and commitment to the arts. Meetings with each school's faculty and administrators narrow the field to three schools selected for adoption. When planning the program for a particular school, teacher involvement is a major priority. Paper Mill tries to keep the program current with curriculum offerings and tries to respond to the needs of each district.

In terms of school participation, the only obstacle has been the lack of enough seats at Paper Mill performances to accommodate the number of schools interested in participating. Scheduling on-site visits and artist workshops with special space requirements in schools without auditoriums or limited cafeteria access has also been an obstacle. Another challenge has been the day-to-day scheduling of artists in the classroom because school schedules are subject to change.

The program would be enhanced if each school that enrolls in Phase I could continue through the subsequent phases. Primarily because of space and staffing restrictions, only one school can graduate from Phase I into the later phases of the program.

The program would also be enhanced by the addition of a full- or part-time intern to work as an administrative and production assistant in Phase II. This would improve the delivery of services to the students and facilitate touring.

Paper Mill directly involves both school and community arts personnel in the planning process in each of the communities participating in the Adopt-A-School Program. Because the design of the program limits Paper Mill's association with a particular school to three years, long-range arts in education plans are not appropriate. However, Paper Mill does work with teachers and faculty to plan for the three years of residency and, at the conclusion of three years, continues to serve as a resource for each school district as it endeavors to shape its future plans for arts in education.

IV. FINANCIAL SUPPORT

The program is funded by the Schering-Plough Foundation, the Leavens Foundation, Exxon Corporation, the Summit Junior Fortnightly Club, the Prudential Foundation, the Thomas and Betts Charitable Trust, New Jersey Bell, Kings Supermarkets, and Alan Bildner.

As one of the initial sources of funds for the Paper Mill Playhouse Adopt-A-School Program, the support of the Leavens Foundation was intended to be a leveraging gift that would help the program obtain funds from other sources to ensure its continuation. This has been an extremely successful strategy, and gifts from other major contributors have followed. In addition, five-year pledges of $20,000 ensure essential funding of the program through 1995. Beginning with the 1992-93 season of the Adopt-A-School Program, Paper Mill will establish a new policy that requires a financial commitment from each school to cover transportation to and from Paper Mill during Phase I of the program. This will serve to reduce Paper Mill's direct expenses and increase the level of partnership and demonstrate a commitment to arts in education on the part of the adopted schools. This tangible involvement is seen as a vital endorsement of the arts by each school district.

V. IMPACT

Students involved in the program are asked to keep journals and write about their experiences. These comments are reviewed by each school's faculty and administration and Paper Mill staff members to determine the growth of each student. Students and faculty discuss the program throughout the year. One example of the program's achievements is that of the Keyport School District, which has gone from having no arts program at all to offering a drama class in the daily curriculum that encompasses theater history, crafts, and literature.

The structure of the Adopt-A-School Program and its three-year commitment to sequential arts in education and development of arts programming in a single district makes it an effective model for both large and small organizations. Essential to the success of the program is involvement and cooperation from the faculty and administrators of each adopted school on all levels. It is imperative that the teachers involved are committed to arts in education and do not view the live performances as an "afternoon out of the building" or see artists' workshops as a "free period." Rather, they should interact continuously with the arts organization and the visiting artists and view the program as a viable alternative way to educate their students.

VI. PROGRAM CONTACT

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INTERARTS

I. PRIMARY PARTNERS

Arts Foundation of New Jersey
Rutgers State University

II. PROGRAM DESCRIPTION

The Arts Foundation of New Jersey created INTERARTS, a multidisciplinary program that can be adapted for all grade levels as well as for individuals in the work force, institutions, and in adult-care facilities. Artists, teachers, and administrators collaborate to develop a customized program to meet the specific needs of the target audience. Through the program, each participant has the opportunity to integrate movement, sound, language, ritual, image, and symbol within the primary curricula areas. These areas include language, history, mathematics, physical education, English, social studies, geography, science, humanities, and the fine arts.

This program serves three middle schools, one high school, and one community center that serves elementary school children. These institutions are in northern, central, and southern New Jersey.

III. PLANNING

The program grew out of the New Jersey Summer Arts Institute program. Ongoing discussions with a variety of artists and faculty generated ideas about integrating all of the arts into a new curricular configuration. The original program coordinators have continued to develop the project with the input and participation of a core of artists representing each art form.

IV. FINANCIAL SUPPORT

Since its inception, the INTERARTS school project has been assisted by funds from the Geraldine R. Dodge Foundation. The Arts Foundation of New Jersey is also funded by the New Jersey State Council on the Arts. At the local level, funds have been provided by area businesses, including newspapers, banks, and the schools themselves. Some funding has been through desegregation resources. All schools have provided in-kind support through substitute teachers, supplies, travel, and facilities.

V. IMPACT

The program is evaluated through written response to a prepared evaluation form by students, artists, and teachers both before and after implementation of the program. Both provide insight into students' attitudes, problems, and desires. Where possible, programs are videotaped.

Beyond the art-making experience, students demonstrated a greater understanding and appreciation of cultural differences, an increased community spirit and sense of responsibility, vastly improved communications skills, and a greater respect for each other, their families, and persons of authority.

VI. PROGRAM CONTACTS

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New Mexico

Fiesta of Arts Education

I. PRIMARY PARTNERS

Pojoaque Valley School District
Pojoaque and the San Ildfonso Indian Pueblos
New Mexico Alliance for Arts Education

II. PROGRAM DESCRIPTION

Fiesta of Arts Education was created by the New Mexico Alliance for Arts Education (NMAAE) in response to the state board of education's establishment of competency requirements in the arts. Students in grades 3-6 at Pojoaque High School attend two weeks of four-hour morning sessions in music, art, dance, and drama. Pojoaque is a rural community that includes a mixed population of Native American, Hispanic, and Anglo cultures. Classes incorporate multicultural aspects of the arts and are taught by specialists in each discipline. Each grade has a theme: third graders/Native American; fourth graders/Hispanic; fifth graders/Anglo; sixth graders/Fourth of July. The program concludes with a public performance.

This summer program is designed to meet the needs of students who do not experience a sequential and comprehensive arts program. Because this is a summer arts program, the students can spend four hours on all four of the arts disciplines developing skills. Another intent of the Fiesta program is to help parents realize the need to have such programs in the schools in their communities.

III. PLANNING

Two members of the NMAAE board planned the programs. The NMAAE intends to continue supporting the Fiesta and to expand the program to other locations throughout the state. Interested districts have been signing up. No long-range comprehensive arts education plan exists at this time. However, if the School Arts Initiative (SAI) is passed by the New Mexico legislature during the 1992 session, it is very possible that this and all school districts in the state will begin such long-range planning for the arts. The SAI has been cooperatively developed by legislators, citizens, the NMAAE, the New Mexico Arts Division, and the Cultural Affairs Department of the Museum of New Mexico, and the state Department of Education.

The main obstacle for this program is attracting the number of students necessary to cover the cost for the entire program. A stronger program demands an experienced staff, increased student participation, expansion to

more locations, inclusion of elementary classroom teachers and administrators, increased funding to employ more arts educators, stipends for classroom teacher participation, and targeting "at-risk" middle school and other specific student populations.

IV. FINANCIAL SUPPORT

Students pay a fee of $50. Some full and partial scholarships are provided. The NMAAE covers the remaining expenses.

V. IMPACT

Parent evaluations and teacher self-evaluations help assess the program. The enthusiastic response of students and parents to the daily classes and final production indicate success. Other districts wishing to implement similar programs is another indicator of the program's positive impact.

Programs that wish to replicate the Fiesta program elsewhere should seek the cooperation of elementary schools and use advertising to attract more students. Parents have indicated that the $50 fee is reasonable, so a higher fee might be a possibility. Program leaders should meet with city and county government leaders to coordinate with their summer programs.

V. PROGRAM CONTACTS

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PARTNERS IN EDUCATION

I. PRIMARY PARTNERS

Roswell Symphony Orchestra Guild
Roswell Symphony Orchestra Musicians
Roswell Independent School District

II. PROGRAM DESCRIPTION

Volunteers from the Roswell Symphony Orchestra and the Roswell Symphony Orchestra Guild teach music to third- and fourth-grade students (225 to 300 every year) in two of the city's 15 elementary schools through the Partners in Education program. This program follows the recommendations in the New Mexico State Board of Education's music competencies guidelines.

The program's purpose is fourfold: to show the importance of music education in the elementary school instructional program, to teach music to third- and fourth-grade students who do not otherwise receive such instruction, to participate with children from throughout the world in the World's Largest Concert (WLC), and to introduce the New Mexico music competencies for the third and fourth grade.

This program is demonstrating to the public that an organized elementary general music program does not exist in the local school district, that one is needed, and that a group of volunteers is willing to actively assist in implementation.

III. PLANNING

The Partners in Education program implemented by the Roswell Independent School District involves more than 30 businesses yearly. The Roswell Symphony Guild contacted the Roswell Independent School District to apply for acceptance into the Partners in Education program. Once approved, the guild obtained permission from the target school administrators and teachers. Music Educators National Conference (MENC) literature was obtained for the World's Largest Concert songbook program. The contact person wrote the curriculum, oriented the volunteers in instructional techniques, and produced audio cassettes of the songs to be used.

The Roswell Symphony Orchestra Guild considers music education in the schools a top priority. The plan is to pursue this program until it is possible for the city schools to implement a sequential music education program. The Symphony Guild music program is now in its second year. The school district plans to employ a music coordinator who will present a plan for a sequential music education program for the elementary schools.

Two problems arose that were easily solved: volunteers getting sick and daily school schedule changes. Provision of substitute or alternate lesson

plans remedies an absent volunteer. Open lines of communication between volunteers and classroom teachers keeps schedule changes from being a surprise.

IV. FINANCIAL SUPPORT

The Roswell Symphony Orchestra Guild funds the program with in-kind materials and equipment provided by the Roswell Independent School District.

V. IMPACT

Evaluation is informal and anecdotal. Students seem enthusiastic about the program. Teachers, principals, and parents are requesting more classes per week and the inclusion of more grade levels. Educators and parents in other schools are requesting similar programs from the guild.

The Partners in Education program used a written evaluation form at the end of the first year for classroom teachers and volunteers. The second year of the program incorporated suggestions from those evaluations. Local media have provided coverage of the preparation and performance of the WLC program. Local television news coverage produced a heightened awareness of the need for (and the absence of) a sequential elementary general music program. The student motivation level for the program has been very high. Parents and teachers have indicated their desire for more music in the curriculum. The effort to provide a planned, sequential elementary general music program for the Roswell schools is growing.

Important factors to be kept in mind by others interested in creating a similar program include (1) employing an enthusiastic music teacher to help show volunteers their potential as teachers, and (2) providing training for volunteers. The MENC World's Largest Concert serves as a wonderful program guide. Cassette tapes make great supplements to the piano music. Live musicians can demonstrate. Approval and cooperation of the involved classroom teachers needs to be ensured. The volunteer team approach works well.

VI. PROGRAM CONTACT

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Families as Cultural Partners

I. PRIMARY PARTNERS

Local Arts Councils
New York State Alliance for Arts Education

II. PROGRAM DESCRIPTION

Each family that enrolls as a cultural partner through the Families as Cultural Partners program makes a commitment to visit at least three different cultural institutions or events during a specified time period. Families are encouraged to attend additional events as they are able. Incentives are offered, such as discounts, special workshops, and written materials. Awards are presented to each family that fulfills the requirements.

The program functions in Binghamton, Buffalo, Glenmont, Huntington, Plattsburgh, Utica, and White Plains. It serves students in grades K-6 and their families. Approximately 2,500 families were served in FY 91.

The goals of the program are to help young people understand and appreciate their cultural heritage and the multiple forms of expression in the arts; enrich family life by providing meaningful, shared experiences; assist cultural institutions in expanding and diversifying their audiences; and encourage families and schools to extend educational experiences beyond the walls of the school.

The world is incredibly rich and diverse with many peoples, many points of view, and many forms of expression. Cultural institutions and artists record the development of society and participate in its continued creation. All areas of human endeavor are represented and celebrated in museums, folk festivals, performing arts centers, and street fairs throughout the state.

Young people experience the past and imagine the future when they visit cultural institutions. They see creative solutions to tough problems and encounter artistic excellence. By participating in artistic and cultural activities, young people learn about themselves, their communities, and their world. The exciting and varied experiences available in cultural institutions are an important supplement to what young people learn in school. Participation in artistic and cultural activities begins in the family. When these experiences are shared by family members, they motivate thoughtful discussion, nurture togetherness, and provide great enjoyment. When families take part in cultural activities, these shared experiences become the basis for new kinds of communication and interacting.

This program complements the sequential comprehensive arts programs in the schools by enhancing the number of the arts events in family life. It

also gives relevance to the topics of study in the sequential arts programs of the school.

III. PLANNING

A statewide committee was formed to develop the program and to work with local sponsors. The committee included representatives of many state arts organizations, teachers unions, and the state PTA, as well as school superintendents, legislative aides from the state Senate, and state Education Department staff. The committee was headed by the vice chairperson of the New York State Alliance for Arts Education (NYSAAE).

The NYSAAE has committed itself to continuing to foster this program throughout the state. At the local level, the relative cost of operating the program is minimal, making it possible for virtually any interested group to implement such a program. Arts providers and cultural institutions have been very supportive and have made reduced admission fees available to participants because the program meets many of their own goals for development.

New York State has a comprehensive long-range plan that involves both school and community arts personnel in the planning process. The Education Department has taken the lead in the development of the comprehensive plan through the Commissioner of Education's Advisory Council on Arts in Education, which includes all of the organizations previously noted as well as representatives from other areas of education and cultural institutions.

The major obstacle Families As Cultural Partners has encountered has been finding funding to support the participation of low-income families. The most effective means of overcoming this obstacle seems to be finding donors willing to provide funds for admission tickets for these families. This is usually done confidentially. Another major obstacle has been that the program at first blush seems quite formidable but can actually be very simply administered at very low cost by collaborative planning with arts and cultural institutions. Greater publicity would enhance participation. The formation of a development committee would help raise funds to increase the participation of low-income families.

IV. FINANCIAL SUPPORT

The program is funded locally. The NYSAAE developed the program in cooperation with several major sponsors and continues to print and disseminate information on a statewide basis using its own funds.

V. IMPACT

The program is evaluated through questionnaires completed by families involved in the program and assessments made by the administrative agency. These evaluations have been extremely positive in each location where the

program has been successfully administered. The increase in parental involvement reported at each site, as well as the increase in the number of families that have participated each year since the program's inception, reflects well on the program. As result of this program, an increased interest and participation in arts and cultural events and a greater awareness of the importance of arts and cultural events in the educational process are evident.

VI. PROGRAM CONTACT

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Ohio

THE MUSE MACHINE

I. PRIMARY PARTNERS

Arts Organizations of Dayton

II. PROGRAM DESCRIPTION

Through alliances with Dayton arts organizations, the Muse Machine brings quality performances to 117 area schools and brings 100,000 area students to arts events through reduced-price ticket programs. The focus of this program is teacher education. It includes teachers from all disciplines who are trained as club advisors. They prepare students to be knowledgeable audience members and work to integrate the arts into other subject areas.

The Muse Machine holds summer workshops for teachers in preparation for each school year. Each year it also sponsors a one-week, all-expense-paid trip to New York to reward, educate, motivate, and energize teachers who serve as club advisors.

Because of its carefully forged and mutually beneficial alliances with the arts organizations of greater Dayton, the Muse Machine is able to introduce young people to all the arts. It then moves them from spectators to participants. The program especially teaches its audiences to appreciate the wonderful arts available to them in their own community as well as in the world at large.

The Muse Machine was developed to encourage culturally literate young people, to stimulate creativity and critical thinking, and to ensure arts audiences for the future. The percentage of young people in area audiences has increased dramatically. Former Muse Machine members are frequent ticket buyers. More than 10,000 students buy tickets through the Muse Machine each year.

III. PLANNING

Twenty-two teachers, several community members, and key school administrators contributed to planning, which was coordinated by the program's founder, Suzy Bassoni.

To maximize impact, an active board development committee has been established and teachers are worked with closely. The program has a five-year plan, but the bulk of plans are one to two years with considerable input from teachers, board members, and staff members. Montgomery County is now creating a community cultural plan.

A major obstacle has been a lack of awareness among some administrators regarding the value of arts education. Developing this understanding is a key element in strengthening this program as is funding.

IV. FINANCIAL SUPPORT

The Muse Machine is sustained by contributions from state, city, and county sources; ArtsDayton; businesses; individuals; revenue from projects; and from school and student membership fees.

V. IMPACT

Teachers and artists write evaluations after each workshop, seminar, and performance, which are reviewed by the program staff members. As result of this program, audiences at arts events have increased. More money is being spent in the downtown area. This program is helping to create more creative young thinkers, better teachers, and more well-rounded and confident young people.

VI. PROGRAM CONTACT

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Wayne Center for the Arts and Wayne County Schools

I. PRIMARY PARTNERS

Wayne County Schools
Wayne Center for the Arts

II. PROGRAM DESCRIPTION

Wayne County Schools and the Wayne Center for the Arts have enjoyed a 12-year history of cooperative planning and programming for education in the arts. The two organizations developed a major planning document, "Literacy in the Arts: A Challenge for the 90s," which outlines strategies to strengthen arts education for 18,000 students K-12, at 10 high schools, 5 junior high schools, 5 middle schools, and 29 elementary schools. Also receiving services are 1,000 teachers, 100 arts specialists, and the families of the students.

The program gives additional depth and implements, refines, and enhances the quality of life. Successful strategies have included curriculum companion guides for classroom teachers, slides and videos, and teacher workshops.

III. PLANNING

The plan was developed with the support and expertise of a broad-based advisory committee composed of personnel from seven school districts, arts faculty from the College of Wooster, artists, and representatives from the Wooster Symphony, county government, area corporations, and news media. The committee assessed arts education in Wayne County, established goals for improving it, and developed an implementation plan.

The Wayne County Schools Board of Education and all 10 individual school boards have adopted a "Philosophy of Arts Education" and eight essential goals. An ongoing Arts Education Task Force has been established and an implementation plan developed.

The Wayne County Schools and the Wayne Center for the Arts, with funding from an Arts in Schools Basic Education Grant from the Arts in Education Program, developed the "Literacy in the Arts" document which outlines strategies to strengthen arts education for all students. Some obstacles encountered included developing a unified philosophy of arts education, initially defining common goals and objectives, communicating with such a large constituency, and taking the "broad" view rather than that of individual or school district priorities and concerns. Additional supervisory personnel in the arts would help strengthen the program. Increased participation from all levels and categories and ongoing funding would also help.

IV. FINANCIAL SUPPORT

This partnership is funded by several sources: an Arts in Schools Basic Education Grant, the Ohio Arts Council, corporate sponsors, private foundations, and individuals. In-kind services are donated by staff members of the Wayne County Schools and Wayne Center for the Arts, as well as by the Ohio Arts Council.

V. IMPACT

Regular assessment is conducted by project personnel. Participating teachers evaluate individual projects. Ongoing evaluation is conducted by the Arts Education Advisory Committee. The Ohio Arts Council's grants panel formally reviews the project. Through the evaluations it can be seen that arts education awareness has increased.

Other communities interested in using this program as a model would do well to develop a unified arts education philosophy. Program leaders must identify goals and strategies and develop an implementation plan.

VI. PROGRAM CONTACTS

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Oklahoma

We've Got Rhythm

I. PRIMARY PARTNERS

Oklahoma City Art Museum
Oklahoma City Philharmonic Orchestra
Kirkpatrick Galleries
Kirkpatrick Planetarium
Oklahoma Alliance for Arts Education

II. PROGRAM DESCRIPTION

We've Got Rhythm is an interdisciplinary, multicultural approach to teaching art, music, history, humanities, and science at six Oklahoma City schools serving 316 students. The Oklahoma City Art Museum, Oklahoma City Philharmonic Orchestra, Kirkpatrick Galleries, and Kirkpatrick Planetarium all provide resources through this collaborative program.

The project includes pre-service training for teachers as well as preparatory and evaluative materials for classroom use designed in cooperation with classroom teachers and school administrators. Pre-event classroom sessions with docents and artists prepare students for the arts education experience at each of the cooperating arts facilities.

The mission of the program is to increase the awareness of the interrelationships between the arts and sciences through an examination of the common element of "rhythm" in each of the disciplines. The mission is also to increase student understanding of and appreciation for the cultural diversity found in society through a meaningful study of the arts and sciences.

The alliances between those major cultural institutions that provide arts services to the youth of Oklahoma City attempt to address the multicultural needs of the community and school district. They provide effective ways to supplement the arts curriculum of Oklahoma City schools and to implement mandated curriculum reform. This emerging program has provided a structure for the cooperating cultural institutions to carefully examine the content and delivery of their education programs from a collaborative point of view. Through examination and refinement, these efforts will ultimately result in a comprehensive program that has commitment from the school district and, most importantly, reinforce the arts education of Oklahoma City youth.

III. PLANNING

A board member of the Oklahoma Alliance for Arts Education initiated the first meeting to explore collaboration among cultural institutions on pro-

grams for youth. Administrations of the cultural institutions quickly adopted the idea and have continued to meet regularly to formalize their relationship.

Several measures have been established to ensure ongoing support for the program, including commitment from the superintendent of schools, access to administration and faculty, team planning with public school arts and education administrators, and commitment from cultural institutions to explore additional funding and administration.

A comprehensive arts education plan provides direction for the Oklahoma City School District. This plan reflects the district involvement in the Arts in Education program of the state Department of Education and provides specific objectives for each arts content area. Given this existing plan, the curriculum for We've Got Rhythm was designed to supplement and enhance the objectives. The state Board of Education adopted Expected Learner Outcomes for each content area of the curriculum in December 1991. This action will require review of both the school and project curriculum and will perhaps enhance cooperative planning by the school district and cultural institutions in meeting both the mandates of the state outcomes and the artistic needs of youth.

IV. FINANCIAL SUPPORT

The program is funded within the framework of the education budget of each cultural institution. The school district supplements this funding.

V. IMPACT

A survey and modified questionnaire is distributed to cooperating classroom teachers and administrators. Results of the survey have been used to modify the program. Evidence of changes in attitude is gathered through surveys and interviews. Each cultural institution, using its own evaluation, also assesses the content and instruction for each presentation. Because this is an emerging project, its community impact has yet to be assessed. Response from teachers, administrators, and students has been extremely positive.

Collaboration is essential to the success of this project. Collaboration needs to occur among the cultural institutions, between the cultural institutions and the school district, and between program implementers and classroom teachers.

VI. PROGRAM CONTACT

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The Harwelden Institute for Arts Education

I. PRIMARY PARTNERS

Arts and Humanities Council of Tulsa
Participating Schools

II. PROGRAM DESCRIPTION

The Harwelden Institute for Arts Education grew out of a collaboration of Tulsa-area arts organizations, teachers, professional artists, and community groups working to give young people more opportunities to explore and experience the arts. The 1991 institute involved 33 schools and 179 educators.

The program is based on the belief that aesthetic education, like education in mathematics, science, and social studies, has its place in the basic learning experiences of all young people. In the program, teachers and their students become directly involved with works of art, be it a play, music, a painting, or dance. They observe, listen to, and discuss the works. By also exploring their own perception, they increase their understanding of the art forms. Students and teachers learn how artists make choices and how these choices relate to life.

The arts education that exists within the school setting is predominantly developmental. The institute emphasis upon process, perception, analysis, understanding, and placing the arts in their social and historical context, complements the existing arts curriculum.

III. PLANNING

The Tulsa Arts and Humanities Council and surrounding school districts were interested in summer workshops for teachers to strengthen the arts curriculum. Study of the Lincoln Center Institute resulted in an on-site visit to the New York program. The group that made the trip, which included teachers, school administrators, and representatives from select arts organizations, the state Department of Education, and the state Arts Council of Oklahoma, became the nucleus of planners.

Several measures have been established to ensure ongoing support for the program, including commitment from the administration and staff of cooperating schools. Cooperating cultural institutions have also made a commitment. The Tulsa Arts and Humanities Council has made a financial commitment. Other funding sources are being explored, including state financial support.

IV. FINANCIAL SUPPORT

The Arts and Humanities Council of Tulsa assumes administrative costs and the cost of the summer teacher workshops. Council funding comes from grants, a corporate funding drive, and individual contributions. Participating schools pay for the in-school costs of artists and performances.

V. IMPACT

All aspects of the program are evaluated by the participating teachers, students, and artists. This program has assisted in the financial stability of artists and arts organizations.

The program is expensive, and it is important that access is available to the artistic resources necessary for the program, either in the community or through the state arts council or commission. Funding is a key to success in this program. All constituencies should be involved in the planning process. Contacting the Association of Institutes of Aesthetic Education is also recommended.

VI. PROGRAM CONTACT

Harley Manhart, Program Director
Education Director, Acting Executive Director
Tulsa Arts and Humanities Council
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Oregon

The Northwest Institute for Discipline-Based Arts Education

I. PRIMARY PARTNERS

Lewis and Clark College
Oregon Art Institute
Portland Public Schools

II. PROGRAM DESCRIPTION

The Northwest Institute for Arts Education has grown out of the initial efforts of Portland Public Schools (PPS) to implement a districtwide discipline-based art education (DBAE) program in grades K-12 involving more than 20 school districts, 2,500 teachers, and 75,000 students. The institute serves as the umbrella fiscal and administrative organization and provides a wide range of services in planning and consultation, staff development, and ongoing communication with teachers, schools, and districts.

Under the guidance of a steering committee, made up of artists and representatives of school districts, community arts organizations, and arts education programs, the institute builds on the success of the DBAE model to seek out the best theoretical and practical arts knowledge in each of the art disciplines, to identify the best curriculum materials available, and to maintain an effective evaluation system.

The program is working to reach the following goals: districts incorporating DBAE programs as part of the general education of all students; districts developing trained leaders to support DBAE; teachers knowing the theory and practice of DBAE and having the skills necessary to teach DBAE; teachers teaching the arts on a regular basis; students developing abilities for arts performance or production, looking at the arts, and reading, talking, and writing about the arts; and students understanding the historical and cultural contexts of arts from their own and other cultures.

School districts are seeking ways to meet the new state Common Curriculum Goals in Art and Music, to improve their visual arts programs, and to add or strengthen programs in theater, dance, and music. This program provides the staff development, leadership training, consultation, and support services necessary for schools to support a sequential, comprehensive arts program.

III. PLANNING

After PPS received a planning grant in 1987, it established a planning committee headed by the project director, Faith Clover, Multnomah

Education Service District fine arts specialist assigned to PPS. Representatives from various departments of the school district, from the Oregon Art Institute, and representatives of the four disciplines and local colleges comprised a group that met monthly for the first year and has met quarterly since then.

Within Portland Public Schools, DBAE is institutionalized. Art is part of the program adoption, implementation, and evaluation plan. Two art curriculum specialists are assigned to program support. The program enjoys the support of principals and administrators. The implementation model is considered the "Rolls Royce" model. More than half of the elementary school openings list DBAE training as required or recommended. State goals in art, proposed state testing in art and music, and a state textbook adoption have proven to be an incentive to other districts. These factors should help in the long-term effort to build and maintain quality visual arts programs.

At present there is an initiative, ARTSPLAN 2000+, for a comprehensive plan for the metropolitan area. This plan includes arts education. The effort was initiated by the Metropolitan Arts Commission, is headed by the Wolf Organization, and includes every possible constituency.

The greatest obstacles to success have been in districts that would prefer a shorter, less expensive way to implement the program. The single greatest need is to have more support staff to work in districts other than Portland and to prepare a regular newsletter and other publicity. Another need is for sufficient evaluation support.

IV. FINANCIAL SUPPORT

The program is funded in many ways. School districts pay for teachers' tuition to a summer institute and other staff development activities, for textbooks and other curriculum resources, and for museum visits and artists residencies. They also provide a wide range of in-kind support in terms of salaries for support personnel.

V. IMPACT

Every aspect of training and implementation is evaluated by written surveys and questionnaires and by classroom observations. DBAE enjoys a great reputation among school personnel, administrators, parents, artists, and arts organizations. More families are visiting the art museum. Children are talking about art with their parents, encouraging them to visit museums on family trips, asking for art materials at home and taking more community art classes. Birthday parties at the museum are becoming common. Arts organizations are seeking ways to work with the school to support the program.

The theater community is very excited about the advent of discipline-based theater education (DBTE). There is hope that the same kind of benefits will come to theater that have come to art.

Essential to the success of this type of program is networking with key organizations. A strong leadership must be built. For any organization, an

identity must be created and so must a focus to accompany that identity. It is important to target a critical mass of committed advocates for the program. An entrepreneurial approach should be adopted, always with the awareness of opportunities to gain independence from public or grant funding.

VI. PROGRAM CONTACT

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South Carolina & Georgia (State Line)

ARTS INFUSION

I. PRIMARY PARTNERS

Greater Augusta Arts Council
Redcliffe Elementary School
Aiken County School District
South Carolina Department of Education
Business Community
Local Colleges

II. PROGRAM DESCRIPTION

Arts Infusion is an elementary school model for comprehensive sequential art instruction taught by specialists in art, music, dance, and drama that shows a strong arts program improves academic achievement, school climate, and student self-esteem.

The Greater Augusta Arts Council spent one year planning and developing an arts education program that was comprehensive, sequential, and discipline-based. Implementation began in 1989 at Redcliffe Elementary School in Aiken County, South Carolina. Specialists in art, music, dance, and drama instruct the students, PK-5, in the history, criticism, vocabulary, and production of the four art forms (art, music, dance, and drama). In addition to curriculum development, training opportunities and workshops for the art specialists, area artists, and classroom teachers are being made available to increase their expertise. Comprehensive evaluation of both the program and students' growth in the arts is being implemented. Redcliffe Elementary, the Aiken County School District, the state Department of Education, the business community, and local colleges are working together with the Greater Augusta Arts Council to implement the program.

Arts Infusion incorporates art activities into academic areas studied in the regular classroom. The program is not a cultural enrichment program but an academic program aimed at a balanced education. Recognizing the crisis in education caused by lack of student motivation and high drop-out rates, the arts council has developed a project that actively involves students in the learning environment. This involvement will mean improved academic scores, a sense of significance and place for all students, and improved self-esteem. Through this type of art study the students can begin to be creative thinkers, use their higher-order thinking skills, and understand how to solve

problems in their own world. If these positive attitudes and special skills are developed at an early age, they can be nurtured to have long-term effects.

III. PLANNING

The Greater Augusta Arts Council was charged with developing an education model for all students in the tri-county area during the designing of a community cultural action plan initiated by business, corporate, government, education, and arts leaders. The arts council is responsible for the program. Three school superintendents, two college presidents, a board of education chair, teachers, and artists serve on the arts council's board of directors. The Arts in Education Advisory Committee has representatives from the Georgia and South Carolina Departments of Education, the Augusta Technical School, as well as national consultants. The plan has been revised and refined by the Greater Augusta Arts Council and Redcliffe personnel to adapt it to the needs of students.

Site visits by board members, a strong evaluation component, and advocacy activities are helping to ensure ongoing support. Also, the writing of grants is a continual process.

There are always obstacles, however. Limited funding, limited resources, limited number of art specialists, and limited materials are always concerns. Resistance to change is undying. Artists need stimulation and interaction with each other. Evaluation, historically, has been limited and vague. Strengthening the program would entail a larger staff, more funding, more artists interested in working as specialists, and more support from the public and the school district.

IV. FINANCIAL SUPPORT

Funding is provided by the Greater Augusta Arts Council, Westinghouse Savannah River Company, the South Carolina Department of Education, the South Carolina Arts Commission, the Aiken County Board of Education, the Redcliffe PTA, the National Endowment for the Arts, and corporations, foundations, and individuals.

V. IMPACT

Evaluation is a fourfold process. Basic skills test scores from grades 1-3 are evaluated from historical and present perspectives. Student self-assessment is used. In the third and fifth grades, tests are given that measure the growth in the arts. Identification and evaluation of "at-risk" students are supported by case studies, test analysis, and teacher and principal remarks.

Electronic and print media have given generous coverage to the program, increasing its reach. The growth of audiences and programs reinforces the depth of the impact. Other schools have adopted this type of program. More artists are working with schools in the area.

In terms of this program serving as a model for others, control is a major

strategy to consider. Control over how the program is implemented must be maintained, and personnel must be selected carefully.

VI. PROGRAM CONTACT

Jackie McNeill, Chair
South Carolina Alliance for Arts Education
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West Columbia, SC 29169
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South Dakota

ARTS AFTER-SCHOOL PROGRAM

I. PRIMARY PARTNERS

Rapid City Public School Systems
Rapid City Arts Council

II. PROGRAM DESCRIPTION

The Rapid City Arts Council goal for this project is to establish an arts after-school program in each of Rapid City's 18 elementary schools in reaction to the findings of the Beadle School pilot project completed in May 1990.

The Beadle Elementary School project gave children an opportunity for self-expression through artistic means. The project also helped children develop confidence and self-esteem, expand creativity, develop hand-eye coordination, and develop cultural appreciation and interest in history. The project reaffirmed the value of arts education and the positive impact it can have on the educational system. The project was evaluated for arts effectiveness with the elementary student, for impact on the student, and for potential for expansion to other Rapid City elementary schools.

III. PLANNING

Acting on the belief that arts education should be a basic component of the elementary school student's curriculum, the Rapid City Arts Council established an Arts Education Task Force to review the school's existing arts curriculum and its potential for expansion. This task force also developed proposals for establishing arts opportunities for elementary school children in Rapid City.

The pilot project was designed to give the task force a tool for development and evaluation of such a program. The project was completed, and the task force's charge concluded. The strong positive response to the pilot project and the perceived need for greater emphasis on arts education for school children provided the impetus for establishing an ongoing arts education committee within the arts council structure.

The South Dakota Arts Council completed a statewide assessment on arts education that involved surveying educators on issues affecting arts education. This information helped determine the scope of arts education in the South Dakota schools. In a second phase, currently in progress, the state arts council will implement a pilot program involving a tribal school, a rural school, and an urban school. Other efforts to review and assess education-

related issues include the development of a Drop-Out Coalition Task Force and a special support project, Scientific Knowledge for Indian Learning and Leadership (SKILL), which provides math and science reinforcement for Native American children in the fourth through sixth grades.

The problems affecting arts education are complex, but a major area of concern is limited financial resources for staff.

IV. FINANCIAL SUPPORT

Funding for the arts after-school program comes from corporate and private donations and from teacher aide programs.

V. IMPACT

The students selected to participate will be carefully reviewed and informally assessed by the school personnel and the artist so that the artist and teacher aide can best determine needs and create a stimulating, comfortable setting. The class will be evaluated separately by the students and by the artist. The artist will be encouraged to talk with each student individually about the student's work.

VI. PROGRAM CONTACT

Ruth Brennan, Executive Director
Rapid City Arts Council
713 Seventh Street
Rapid City, SD 57701
(605) 394-4101

Tennessee

The Southeast Center for Education in the Arts

I. PRIMARY PARTNERS

University of Tennessee at Chattanooga
Hunter Museum of Art
Allied Arts of Greater Chattanooga
Hamilton County Department of Education
Chattanooga Public Schools

II. PROGRAM DESCRIPTION

The Southeast Center for Education in the Arts, based at the University of Tennessee at Chattanooga, sponsors staff development and curriculum implementation in music, theater, and the visual arts for school district teams in intensive three-week summer institutes.

These summer institutes feature nationally recognized presenters in the areas of arts history (music, theater, or visual arts), arts criticism, aesthetics, and production or discipline components in arts education. Participants return to the campus for one day in the fall and one day in the spring. They then attend a one-week summer collaborative arts experience in their second year of participation.

To make faculty eligible to attend three-week summer staff development programs, school districts must agree to implement district wide discipline-based arts education. The center promotes a collaborative process important for substantive change in arts education. Each district is encouraged to form partnerships with one or more major arts resources in its region. This collaboration provides a model for school districts in identifying and using local, regional, and state arts resources.

The program was designed to improve the regional environment for the study of the arts as disciplines. This has been achieved by working with state legislators, school boards or trustees, and commissioners of education to upgrade high school graduation and college entrance requirements, to enhance certification standards and funding for school arts programs, and to develop quality arts education for students in grades K-12 in southeast Tennessee, northeast Georgia, and northwest Alabama.

Since 1988, the program has trained more than 425 teachers from eleven school districts and four private schools in the summer institutes in music, theater, and visual arts. These teachers have directly influenced more than 17,000 students in Tennessee and Georgia.

The program falls within the curriculum framework in visual arts and music as designated by the state education departments in Tennessee, Alabama, and Georgia. The theater institute director has been active on the

committee to develop a Tennessee theater curriculum framework, which has been adopted. District and school administrators, teachers, parents, docents, and education observers directly receive the services of the Southeast Center through the summer institutes.

III. PLANNING

Provost Sandra Packard, at the University of Tennessee at Chattanooga, brought together key university personnel (the head of the art department), representatives of community arts organizations (Allied Arts of Greater Chattanooga, the Hunter Museum of Art), and representatives from the Chattanooga Public Schools and the Hamilton County Department of Education. This group developed the original proposal for funding from the Getty Center for Education in the Arts to respond to a perceived need expressed by community members to enhance arts education opportunities for children in the Chattanooga area.

Funds were also secured from the Gherkin Foundation supplemented by the university commitment and support from school districts in Tennessee, Georgia, and Alabama. Following this, application was made to the Lyndhurst Foundation for companion summer institutes in music and theater, with correlative commitments on the part of the university, arts agencies, and school districts. Each school district agrees to implement discipline-based arts education across the system in return for sending school teams to the summer institutes.

As the program has grown, the time and distance involved in observing each participant has become a problem. Implementation in the secondary areas has faced problems of the past training being grounded in specific areas of production and performance, which does not include those discipline-specific areas of cultural and historical backgrounds, the development of critical abilities, or a focus on aesthetics. The lack of a mechanism to involve teachers in other areas of instruction, and the limited number of specialists have been problems as well. An enhanced community business/parent involvement in the educational system would strengthen the program. Also, a greater understanding of the importance of the arts as a part of the general education of children would help as would commitment on the part of boards of education to fully fund arts education.

Through the Southeast Center, a long-range planning process has been instituted for each participating school and district. The plan is introduced by the center during the summer institutes. Individual schools, feeding information to their district, set up representative committees, develop their "ideal" plan after assessing their arts education objectives, and generate a five-year plan to achieve the goals they have set.

IV. FINANCIAL SUPPORT

The Southeast Center for Education in the Arts and the music and theater institutes are funded by the Lyndhurst Foundation and the University of

Tennessee. The visual arts institute is funded by a grant from the Getty Center for Education in the Arts (an operating program of the J. Paul Getty Trust), a grant from the Gherkin Foundation, and the University of Tennessee at Chattanooga. School districts provide stipends for participants, curriculum materials, release time, and other forms of support to implement discipline-based arts education. Consortium members (district, arts agencies, and private school representatives) and advisory committees for the three institutes and the center provide in-kind support from their particular agencies.

V. IMPACT

In 1991, nearly 50 related news articles about the program appeared in local newspapers, contributing to community awareness. In addition, events were well-publicized via local television stations.

Local arts agencies have reported an increase in the use of their facilities and a higher level of understanding evidenced by students who have been trained with the discipline-based arts education model. Businesses and agencies working with the schools have seen demonstrations and exhibited students works, writings, and projects.

The evaluation consists of procedures implemented during the three-week institute to evaluate the content and effectiveness of the components of the three-week summer institutes; establishment of entry-level information about the participants' backgrounds, experience, and education; observations of classroom presentations by participants; and an end-of-the-year evaluation and assessment prepared by each participant and compiled and interpreted by the evaluators.

The key to the success of this program is the involvement of significant collaborators for the development of an implementation plan. Wide representation from educational institutions, arts agencies, the business sector, parent groups, and others should be included. Commitment to improving arts education opportunities for all students should be pervasive throughout the target educational institutions and manifested in a concrete manner.

VI. PROGRAM CONTACT

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Utah

OGDEN CITY SCHOOL DISTRICT MODEL SITE, ARTS IN EDUCATION

I. PRIMARY PARTNERS

Ogden City School District
Local Family Foundation
Local Bank

II. PROGRAM DESCRIPTION

The Ogden City School Arts in Education program includes an instruction program supplemented by two certified visual arts specialists, two certified music specialists, and two-part time certified string specialists, all of whom travel between schools on a rotation basis. Yearly in-service training is provided by professionals from outside the district to teachers in drama, dance, music, and visual art. Currently there are 15 elementary school program sites serving approximately 6,400 students.

Each school has an on-site coordinator. These coordinators, along with principals, community representatives, one representative from the school board, and secondary teachers meet as a district arts planning team once each trimester to keep informed and to give input to the programs in the district.

Each child receives weekly music instruction from a district specialist. Art instruction by the specialists is provided to each elementary school every other year. Classroom teachers attend all presentations, which helps them to implement the Utah State Arts Core.

The Ogden City School District has a long history of innovation in its arts education program. The state Office of Education issued a new fine arts core curriculum in 1987 and Ogden City was anxious to help develop a plan for implementation. The primary mission of the Ogden City School District is to improve the instructional process and increase the learning outcome for students. Many more elementary teachers have become enthusiastic about teaching the arts since they have had specialists demonstrate ways to teach the core curriculum objectives effectively to their students. The arts programs have doubled in the middle schools, and the secondary school students have a much better background in the arts because of the basics that are now taught in the elementary schools.

III. PLANNING

The Ogden City School District already had a basic art curriculum in place. Six years ago, through a voted leeway election and a strong parent

movement, music and art specialists were hired for the district. Five years ago, the curriculum supervisor and one art specialist applied for a state grant. The cooperation of specialists, teachers, and administrators has made the implementation of the state program an easier task. The curriculum supervisor and specialists invited teachers, administrators, and community members to be a part of the district arts planning team.

IV. FINANCIAL SUPPORT

Grants from the state Office of Education and the Utah Arts Council have provided funds for the past five years. The district provides the salaries for the specialists and secretaries, custodial compensation for in-service training and the Festival of the Arts, printing supplies, and a small music budget.

IV. IMPACT

Yearly work is evaluated by individual specialists and the district arts planning team. Each year a detailed report is sent to the state Office of Education for review. A presentation is also made annually to the board of education.

As students gain a background in the arts, it is hoped that they will become part of an increasing number of patrons for the arts in Ogden City. Parents are pleased with the knowledge their children are gaining. Classroom performances in the secondary schools have improved greatly since the introduction of the model site program.

Administrators make all the difference in the world. A few enthusiastic teachers can get a lot accomplished in a school, but when the principal supports the program also, the program can really take off. An arts planning team is essential to keep the direction clear.

VI. PROGRAM CONTACTS

Dr. Vern Call, Director of Education
Beth V. Maughan, District Art Specialist
Ogden City School District
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Multicultural Arts Resource Awareness

I. PRIMARY PARTNER

M.L. Bennion Elementary

II. PROGRAM DESCRIPTION

M.L. Bennion is a central city elementary school (K-6) of 625 students that caters to a widely diverse ethnic population. Many students are recent emigres from Russia, Poland, Mexico, China, and the Middle East. Six Native American nations are also represented in the student body. The fine arts serve as an immediate common bond for these students in a state renowned for its Anglo-Saxon homogeneity.

Utah has traditionally valued the fine arts. Because this state serves as the base for the international programs of the Church of Jesus Christ of Latter Day Saints, the presence of multicultural art forms has been nurtured. As a result, M.L. Bennion Elementary School has been able to integrate a variety of arts into its social studies, language arts (where drama and creative writing are taught), and physical fitness curriculums (where dance is taught), as well as to support and augment its musical and visual arts curricula.

Utah has identified and required that skills and concepts in dance, drama, literary arts, music, and the visual arts be taught at all age levels. Multicutural Arts Resource Awareness promotes awareness and understanding of multicultural frames of reference through exploration of various ethnic art forms.

In a state where the pupil-teacher ratio is extraordinarily high, budget considerations typically require that these art forms be taught by the classroom teacher, rather than by an arts specialist. Programs such as Multicultural Arts Resource Awareness are valued for bringing practicing artists, performances, and exhibits into direct contact with the students, faculty, and parents.

III. PLANNING

The state is updating its plan for arts education (under the guidance of the Utah Alliance for Arts and Humanities Education). M. L. Bennion Elementary hopes to use the completed planning outline and program development handbook to initiate its own long-term plan. A sixth-grade teacher has collaborated with other teachers to plan and schedule these artistic endeavors.

IV. FINANCIAL SUPPORT

The program is funded by the PTA, McMurrin Distinguished Visiting Professor Residency College of Liberal Education, University of Utah, Utah

Endowment for the Humanities, Geographic Alliance of Utah, International Studies Department of Utah State Office of Education, Educational Equity Office of the State Office of Education, Brown Bag Concerts, Discretionary Funds of the M.L. Bennion Principal and School Improvement Council, Productivity Grant from the Utah State Office of Education, and matching funds from the Salt Lake City School District.

V. IMPACT

Evaluation is measured by depth and quality of the exhibits and reports at the fifth- and sixth-grade Annual International Fair. Results are also measured by the quality of essays related to performances and programs. The parents of the students feel their heritages are being respected and their children are being challenged to think in new ways even though the socioeconomic strata of the school is so low.

VI. PROGRAM CONTACTS

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Linda Bevins, Teacher On-Site Coordinator
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(801) 533-3003

Vermont

Flynn Theatre Students Matinee Series

I. PRIMARY PARTNERS

Flynn Theatre for the Performing Arts
Burlington Area Schools
Vermont Alliance for Arts Education

II. PROGRAM DESCRIPTION

The Flynn Theatre Students Matinee Series was initiated in 1987-88 in Burlington, Vermont, in response to a statewide effort to upgrade K-12 arts education. The initiative met a community need while expanding and diversifying the Flynn's programming. Critical factors were the selection of consistently superior performances, the dissemination of study guides, and the distribution of free tickets to children or schools of limited means.

As the program expanded, a parallel demand developed for more teacher training in the performing arts. The response was development of a teacher training program made possible by a grant from the Turrell Fund to support intensive performing arts activity. At this time an estimated 21,000 students participate in the student matinee series and 20 teachers participate in each semester training course.

The goals of the Student Matinee Series are to upgrade K-12 arts education offerings and bring a diverse, quality performing arts experience to school children. The program was designed to provide experiences that have educational value in a proper theatrical setting with the necessary support materials. The program has a four-year record of high participation levels. The study guide and teacher training programs go hand in hand with the scope and sequence requirements of area schools, offering a complement to sequential comprehensive arts programming in the schools.

The educational programming enriches the total program and helps support the theater. In turn the theater, its quality staff, and world-class programming provide a unique resource that has the capacity to positively influence the education of Vermont school children.

III. PLANNING

During the planning process, the Flynn Theatre took the lead in engaging selected professionals in discussion, using the Kennedy Center and Lincoln Center as models. Planning was done at the state level because of Vermont's small size. An alliance of the state Department of Education and the Vermont Council on the Arts created a plan using a statewide network, including the Vermont Alliance for Arts Education. The Flynn Theatre in

partnership with the state Department of Education, were selected to participate in the Kennedy Center's Performing Arts Centers and Schools program. This program is designed to assist the Flynn Theatre and the state Department of Education expand professional development opportunities at the Flynn Theatre.

When developing such a program, be alert to planning obstacles. A strong aesthetic involvement is needed as is cooperation from schools in terms of scheduling time, field trips, and fund-raising. Universal recognition of the importance of the arts in building a whole and intelligent person would strengthen and enhance the program.

IV. FINANCIAL SUPPORT

The Flynn Theatre for the Performing Arts is the chief administrator, service provider, and fund-raiser. Area teachers raise funds as well. The program supplements funding with ticket sales and donations from foundations, corporations, individuals, and grants.

V. IMPACT

Evaluation of the program comes from teacher input, a monitoring of attendance, and the involvement of professionals in the planning and revision stages. Evidence of the success and impact of the program can be seen in the increased use of the performing arts in the everyday school and personal lives of Vermont school children. An example can be found in the town of Charlotte, where increased participation in the performing arts has been seen through the efforts of teachers and the Flynn. More and more Charlotte families are taking advantage of the evening programs because of their increased awareness of the arts experience.

The program can easily be duplicated elsewhere. A strong cultural institution like the Flynn is essential. Strong cultural institutions are a critical part of the overall educational need for strong partnerships between many groups with shared interests.

VI. PROGRAM CONTACT

Andrea Rogers
Flynn Theatre for the Performing Arts
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Burlington, VT 05401
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KIDS'FEST IN THE SCHOOLS

I. PRIMARY PARTNERS

Kids'fest in the Schools
Vermont Council of the Arts
Montpelier Area Schools

II. PROGRAM DESCRIPTION

Kids'fest of Montpelier, Vermont, offers area schools a program entitled Kids'fest in the School (KITS). In 1980, a handful of people from three central Vermont organizations set out to provide live stage performances and workshops for children in the region. They were concerned about the lack of artistic opportunities for children who were too dependent on television for cultural ideas and entertainment. Operating on a shoestring, they formed a nonprofit organization called Kids'fest to stage live shows on Saturday mornings in winter and, later, to sponsor workshops during school vacations.

Kids'fest remains committed to staging performances in all artistic media, presenting artists from near and far. Admission varies with performances, usually $3 to $6, an amount that is generally affordable. Moreover, Kids'fest sets aside approximately 10 percent of its tickets for distribution through social service agencies to families who might not otherwise be able to attend.

Students, teachers, administrators, and families are the target groups for this program, with a participation level of 4,000. KITS acts at the request of schools and becomes part of schoolwide themes and activities. It responds to initiatives from arts teachers.

III. PLANNING

To establish this program, Kids'fest canvased area schools to determine if a consultative service would be well received. Collaboration between the Onion River Arts Council and KITS and between the schools and Kids'fest regarding curricular considerations make up the long-range arts education plan. This initiative is led by Kids'fest. The program has raised the profile of the arts as an educational force and provided exceptional program opportunities.

In terms of ongoing support, while most of the programs and lectures pay for themselves, sponsors are found when additional financial support is needed. KITS is supported under the nonprofit organization, Kids'fest, which has a contractual arrangement with the Vermont Council on the Arts.

One obstacle to the program is funding, specifically in the uncertainty of financial support from participating schools. KITS is seeking individual support to ease this crunch. Another problem is caused by high turnover in

teaching staff, because of school budget cuts. Community support is necessary for local school arts programs. The response from schools is sometimes overwhelming because of the organization's small size. More responsibilities, therefore, have been placed in the hands of the community and school. Greater communication among schools and school districts would strengthen the program.

IV. FINANCIAL SUPPORT

Support for this program comes from major corporate sponsorships, smaller donations from businesses and individuals, government and private grants, and fund-raising events. Participating schools play a large role in financial support. KITS is actively seeking more individual support.

V. IMPACT

The program has been successful in raising the profile of the arts as an educational force and providing exceptional program opportunities that did not exist. When planning for its success, KITS focused on a target population and identified key supporters within communities to include parents, teachers, and administrators. It also made provisions for a specific and measurable goal at least for the first few years. As a result of the unpredictability in school budgets, one must be prepared to reinvent the program periodically.

The program is evaluated through written evaluations from teachers, administrators, and participating artists. A semiannual gathering solicits verbal feedback.

VI. PROGRAM CONTACT

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Virginia

CATCH A STAR

I. PRIMARY PARTNERS

Virginia PTA PTO Organizations
Individual Teachers
Virginia Schools
Virginia Alliance for Arts Education

II. PROGRAM DESCRIPTION

Catch A Star is a recognition program for elementary and middle school students who attend arts events at more than 100 sites throughout the state. Students attending more than 10 arts events during the school year are awarded certificates. Students who attend 20 or more events receive certificates with gold stars. The arts events may include live plays, concerts, musicals, readings, museum and gallery exhibitions, puppet shows, dance performances, and even circus performances. Students who wish to participate in the program must present evidence of their attendance at arts events (i.e., ticket stubs, copies of the programs, etc.) to a participating teacher at their school. Participating teachers are responsible for keeping a tally of the events attended by their students.

The certificates can be awarded to the students by participating PTA PTO organizations, arts teachers, or principals. A camera-ready copy of the Catch A Star certificate is provided in the Catch A Star packet mailed to every elementary and middle school in the state and distributed to individual teachers and parents at the annual professional arts organization and PTA state conferences. Catch A Star is sponsored by the Virginia Alliance for Arts Education.

The members of the Virginia Alliance for Arts Education feel that regular attendance at arts events is an important element in a comprehensive arts program for elementary and middle school students. In many cases, arts programs within the school lack production and performance activities as well as opportunities to experience professionally produced performances and original works of art. This program is designed to encourage schools to sponsor arts events for the students in their schools and family attendance at arts events in the community.

Direct services are provided to both the schools and the students. Some 1,500 Catch A Star information packets are mailed to public and private, elementary and middle schools throughout the state. It is estimated that about 40,000 elementary-level children received certificates for their participation during the 1990-91 academic year.

III. PLANNING

Catch A Star was piloted for one year in a county public school district. It was coordinated by the person who created it and who serves as the art supervisor for that county.

Although no comprehensive long-range arts education plan involving school and community arts personnel is in the planning process, a proposal for such a plan has been made.

Participation from schools located near the urban centers of the state are good; however, limited participation is received from schools in rural locations. Various obstacles encountered by the plan include lack of good communication with arts presenters in various parts of the state, difficulty securing funding from the corporate community, little increase in participation during the second year, and confusion about the types of arts events that count toward a certificate. Obtaining state PTA endorsement for the program and having the opportunity to use their network to distribute promotional materials would strengthen the program. Offering specialized assistance to rural schools in the state interested in implementing the program would strengthen the program, as well.

IV. FINANCIAL

Recent funding for this program has come from the Virginia Commission for the Arts, corporations, and individuals. Postage and mailing of the Catch A Star packets is provided on an in-kind basis by the Virginia Department of Education. The department has also asked a designer to create a plastic pin featuring the Catch A Star logo.

V. IMPACT

Catch A Star has not only been embraced by teachers in the schools, but also by local arts organizations. A parent volunteer in an elementary school coordinated visits to the local arts center for performances and exhibitions that would count toward the certificates. In response, the arts center hosted the awards ceremony for the students who received certificates. The certificates were presented by the city's mayor. In another community, the local arts council compiled and published a list of scheduled arts events in the community and distributed copies of it to teachers in the schools.

An evaluation form is sent to all participating teachers and PTA PTO sponsors. Participants report the number of students receiving certificates and gold stars. Success is measured by the number of students and schools participating.

The appointment of a state-wide advisory committee for the program is important to ensure a successful program. Try to obtain endorsements and support for the program from the state Department of Education, state PTA PTO and state arts agencies as well. If the program is pilot tested in two or three school districts located in different parts of the state, the results can be used to modify guidelines and develop a strategy for statewide

implementation. Funds should be obtain from corporations with operations throughout the state as well as from professional arts education organizations in the state.

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The Humanities Project

I. PRIMARY PARTNERS

Arlington County Public School's Fine Arts Office
Arlington County Division of Cultural Affairs

II. PROGRAM DESCRIPTION

The Humanities Project, an artist-in-education program jointly administered by the Arlington County Public School's Fine Arts Office and the Arlington County Division of Cultural Affairs, sponsors performances, workshops, and teacher in-service training in all artistic disciplines for each of Arlington's 28 schools. Students, K-12, enjoy five quality presentations by guest artists annually. Drama, dance, music, architecture, filmmaking, literary, and visual arts activities are integrated into the total educational experience. The Humanities Project, part of the fine arts department, complements basic art and music instruction by certified instructors with live performances and workshops by practicing artists. Together, these programs provide Arlington students with a balanced, comprehensive arts education.

The major goals of this program include developing students' artistic intelligence, increasing awareness and involvement of students and teachers in arts activities, integrating the arts into all areas of the curriculum, demonstrating arts activities as effective teaching strategies for achieving educational objectives, encouraging students and staff to explore new avenues of communication through the arts, providing access to the cultural resources of the Washington metropolitan community, and establishing the arts as a lifetime resource.

This program is designed to provide students with exposure to community professional artists and groups in visual art, music, drama, dance, and literary arts. Comprehensive sequential arts programming has been complemented by featuring all art forms, classroom teacher workshops and university course credit, and arts staff workshops.

III. PLANNING

The Northern Virginia Service League, county and school arts administrators, and the school board all took part in planning the program. Long-range planning will include the Humanities Project Advisory and Steering Committees, which include the humanities project coordinator, fine arts supervisor of the Arlington Public Schools, the director of cultural affairs for the Arlington County government, teachers, administrators, parents, and artists.

The unexpectedly poor artistic quality or inappropriate content has been one obstacle the program has encountered as well as artists' long-term residencies that involve contractual agreements for supplies and product ownership. Often artists have scheduling conflicts as well. Clear expectations of artists and teachers of integrated learning to supplement basic arts and classroom curriculum would greatly strengthen the program.

IV. FINANCIAL SUPPORT

The Arlington County Public Schools provide the program budget and coordinator's salary. The fine arts supervisor provides in-kind support and supervision of the coordinator. The Arlington government provides office space and community programming while the director of cultural affairs provides in-kind service and supervision of the coordinator. The project is also supported through grants from the Virginia Commission on Arts and the Forrest Foundation.

V. IMPACT

The program is evaluated through teacher and artist evaluation forms following every performance or scheduled event.

Response from the artist community, school community, and community at large has been favorable in the sustained feedback regarding funding, involvement, quality of programming, and organized structure and scheduling.

An open dialogue between schools and community agencies involving arts administrators, artists, and parents should be established when planning a program such as this one. Also, a shared purpose of the program as a supplement, not a replacement for arts instruction in the schools, should be clearly established. Finally, procedures should be identified for soliciting artists' proposals, selecting artists, centralizing scheduling of the artists into the schools, and giving schools an opportunity to prioritize program choices.

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Washington

ARTSVAN

I. PRIMARY PARTNERS

Allied Arts Council
District Elementary Schools

II. PROGRAM DESCRIPTION

ArtsVan is an arts-in-education program developed by the Allied Arts Council of the Yakima Valley to assist 19 elementary schools in serving approximately 15,000 students in 10 districts. The arts program strengthens the creative, communicative, and perceptual skills of children.

ArtsVan places working artists educators in the classroom to provide students the opportunity to experience the arts, either as a hands-on exploration of an arts discipline or as an integral part of the curriculum.

Flexibility is a key ingredient in the ArtsVan program. Lessons are structured to meet the differing needs of teachers, from a one-hour class to a series of classes sequentially developed over an extended time period. Teachers can choose arts lessons from a roster appearing in the ArtsVan "Resource Catalog" and "Curriculum Guide" or develop their own in consultation with the artist educator. Artists educators may be drawn from the following disciplines: visual arts, drama, dance, and writing.

III. PLANNING

In response to the needs assessment and requests from schools, the Allied Arts Council established an ArtsVan committee to develop a program to bring the arts to schools. While the committee researched similar programs in the United States before developing ArtsVan, the program has encountered several obstacles due to a wide geographic area and teachers who do not understand the positive impact arts can have on their teaching and students. The program could be strengthened by having more artists educators available to participate in the program and more in-service training for teachers, attaining a larger revenue, and receiving a commitment from teachers, administrators, and support groups to arts as basic in the curriculum.

IV. FINANCIAL SUPPORT

The program in funded through fees paid by the requesting schools and PTAs and through contributions.

V. IMPACT

ArtsVan has become an expected resource among teachers throughout ESD 105. Without ArtsVan, many children would experience art only as an observer, rather than as a participant. Because the program uses local arts professionals, the children see artists as professionals as well as community members. Local artists/educators also are more capable of accurately gauging the needs of the children vis-à-vis community values and cultural background.

The program is evaluated through questionnaires completed by teachers and artists educators and returned to Allied Arts following an ArtsVan residency. There is also direct observation of the artists educators in the classroom. The children, themselves, often send notes about their experiences. There are often repeat requests for specific artists educators.

The success of a program such as ArtsVan depends on building a strong partnership between a school's administration, teachers, artists educators, and arts council. All parties must be committed to the project. It is important that no one feel threatened by the professional artists in the classroom and that the artists educators are not perceived as substitutes for teachers.

Careful groundwork must be laid so teachers and artists know their roles. Be sure there are enough artists educators in the community who are appropriately trained and willing to be part of the program. Be forewarned of several major obstacles, specifically, fear, revenue, and lack of coordination. Expect administrators to be afraid of something different and something which might cut into their revenue. Some teachers may feel they are not good enough or that they are being replaced. Artists educators need to be paid a reasonable fee for their services. Finally, the program requires a full-time coordinator to handle logistics. Poor communication will only hurt the project.

VI. PROGRAM CONTACT

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Anacortes Youth Arts /Cultural Education Program/Local Artists in Schools

I. PRIMARY PARTNERS

Anacortes School District
Local Artists

II. PROGRAM DESCRIPTION

Anacortes Youth Arts (AYA), funded by Anacortes Arts and Crafts Festival (AACF), places local artists in the classroom in cooperation with the school district's Cultural Education Program.

The purpose of the program is to bring professional artists into the classroom in order to provide hands-on arts education classes to school children in the community. Major goals of the program include countering the decrease in arts instruction in the classroom and giving visibility to professional artists in the community.

Teachers of grades K-12 apply for artists to assist with specific curriculum projects. Teachers and artists plan the integration of the art instruction in the regular instructional program. Artists are carefully screened by the AYA director. Six artists are now available, representing dance, theater, book arts, and visual arts. Sites for the program include 5 elementary schools, 1 middle school, and 1 high school, serving 875 students, 35 teachers, and 375 families. The program complements sequential comprehensive arts programming in the schools by providing professional artists as resources for classroom teachers who are expected to teach the arts curriculum adopted by the district.

This year a special grant from the AACF will fund an artist-collaboration pilot project. Local artists will collaborate with resident artists in the Artists in Residence (AIR) program, funded in part by the Washington State Arts Commission and the National Endowment for the Arts.

III. PLANNING

Two years ago the Anacortes School District's Cultural Education Program Committee applied for a grant to provide mini-residencies led by local artists. A pilot project initiated by AYA several years earlier had been popular with teachers, and as AIR guidelines became more restrictive, an alternative service needed to be made available. The program was remarkably popular and successful, and the grant application was resubmitted the next year with the school district providing some matching funds.

Commitment from the Anacortes School District to fund the ongoing arts program at the elementary level and to enhance existing middle school and high school programs would strengthen the Anacortes Youth Arts Program.

The success of the program has increased the number of music specialists in the schools and the Cultural Education Program has taken a stronger role in the arts curriculum.

IV. FINANCIAL SUPPORT

The program was funded during the 1991-92 school year by an AACF grant to Anacortes Youth Arts for the Local Artists in Schools (LAIS) program, an AACF grant to the Cultural Education Program for artists' collaboration with the pilot program, the Cultural Education budget for LAIS, and the Anacortes School District.

V. IMPACT

The program is positive in terms of arts education experiences for students. It also highlights the excellent work performed by professional local artists and nonprofit local agencies (AACF and AYA). Parents learn about the program from their children and from school newsletters. The local newspaper frequently features arts education. The program also provides a healthy balance to the more formalized AIR program.

Each participating teacher completes an evaluation form at the conclusion of the artist's services. Artists are also invited to evaluate the program. Responses are collected by Cultural Education Program committee members and compiled by the director. A summary of the evaluations, including statistical information, is sent to the AYA director, the AACF Board of Directors, and the Cultural Education Program committee members.

To ensure a successful program, it is important to find a stable source of funding, whether school or community or blend of both, have direct involvement of classroom teachers and artists in the initial planning, and assign artists only to those classrooms to which they are invited.

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Wisconsin

LINCOLN CENTER MIDDLE SCHOOL OF THE ARTS

I. PRIMARY PARTNERS

Lincoln Center Middle School of the Arts
Milwaukee Public School System

II. PROGRAM DESCRIPTION

Lincoln Center Middle School of the Arts is an arts school for 630 middle school students (ages 11 to 14) who have different backgrounds and interests. The entire academic program is guided by the arts. The students reflect an integrated, multiethnic society (50 percent, African-American; 20 percent, Hispanic; 20 percent, Native American). Classrooms include sixth, seventh, and eighth graders and provide exceptional education, English as a second language, and bilingual education. All ethnic groups are equally distributed in every classroom. Creative scheduling allows teachers time for professional development and team teaching and encourages collegiality. The curriculum, organization, and assessment process provides a stable and nurturing educational environment felt to be a much-needed environment by the parents of Milwaukee for faculty and the pre-adolescent and early adolescent students.

The mission of Lincoln Center Middle School of the Arts is to provide students with opportunities to enjoy the challenges of the full academic program, which is taught with and through the arts, valuing all dimensions of human intelligence. Five major focuses drive the Lincoln Center Middle School program: (1) an arts-centered curriculum; (2) a nurturing, multi-graded family approach to school organization; (3) an emphasis upon the arts and cultures of the Americas; (4) an active involvement of parents in the school; and (5) an alliance with resident and community artists and community-based organizations to enrich learning.

Each school "family" consists of six teachers (four academic, one exceptional education teacher, and a family artist). The family artist uses essential elements from his/her discipline to integrate learning experiences with each of the academic areas of the family. In addition to the family artist, students have an elective rotation of classes with schoolwide and workshop arts classes and an arts explore each day. A third area of arts development is the incorporation of resident professional artists and arts groups who have studios within the school. These professionals provide collaborative arts residency experiences for the students.

III. PLANNING

A task force was formed by parents, the central administration, and teachers in other arts schools. This task force wrote the mission statement and designed the make-up of the faculty. When hired, the administrator led the development of the program through site-based management to its present status. The school site was chosen with a long-range plan in mind and was established as an ongoing middle school, essential to accommodating the student population of Milwaukee.

One of the major obstacles that had to be overcome when planning the school was the restricted amount of planning time allowed by the central administration because of budget and time. It was difficult to plan and run a school at the same time. Other obstacles included having parents who chose the school but were uncomfortable with multi-grading. On the school board level, other budgetary needs sometimes took precedence over the arts.

Current literature and key proponents of the arts can most often persuade budget committees to see the arts as a good long-term investment. A collaboration with other Milwaukee arts schools and the University of Wisconsin-Milwaukee would be beneficial as would a chance to modify the school building. The allotment of money and time to do curriculum planning would further enhance the program.

IV. FINANCIAL SUPPORT

All of Lincoln Center Middle School's funding comes from a locational budget allocated by the Milwaukee Board of School Directors.

V. IMPACT

An annual school effectiveness plan is designed and reviewed each year. This review is conducted both internally by teachers, parents, and administration and externally by our central administration.

The impact of the present program is obviously felt most immediately by the current students and their families as the students progress academically through their courses of study. The local arts institutions are made accessible to the Lincoln students through the "off campus" arts experiences planned by the school.

Other groups planning a similar program should have their administration and faculty in place as part of the planning. All involved (including parents) should know up front that the organization of the school will be different from other schools. Staff must be committed to middle school students and be knowledgeable about strategies and techniques required to capture the attention of urban youngsters. Arts background should be required of all staff members. They should "buy into" the philosophy and processes required of a multi-graded arts school for adolescents. A screening process for staff would be essential as would time to be personally involved in the details before the school opens. A supportive school board

and superintendent would be prerequisites to the whole process of designing this kind of school.

VI. PROGRAM CONTACTS

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FINE ARTS SCHOOL

I. PRIMARY PARTNERS

Fine Arts School
Racine Unified Administration and Personnel
Racine PTA
Racine Board of Education

II. PROGRAM DESCRIPTION

The Fine Arts School is an alternative education magnet program for 360 students. It opened in 1975 and continues to thrive 16 years later. The fine arts (vocal and instrumental music, dramatics, movement, education dance, and visual art) form an integral part of children's education within the structure of a solid academic program. The integrity and strengths of each discipline is maintained as it is integrated with other curricular areas. The knowledge and skills gained through basic general education are implemented in the instruction and practice of the fine arts. Individual creativity is the focus of the program.

III. PLANNING

A committee of citizens and educators met and developed the Fine Arts School's philosophy. The Racine Board of Education formally approved the establishment of the school in fall 1975. A principal was appointed, then a coordinator and staff were selected. The staff consisted of three academic teachers for six grades and four arts teachers. Two of the original arts teachers (dance and drama) are still with the program. Staff members were given the philosophy statement, and embarked on a new educational experience.

A major obstacle has been the lack of any prepared arts curriculum or

suggested ways to integrate programs. Thus each specialist and classroom teacher has developed his her own curriculum. Within this context, it has been and continues to be difficult to allocate the time needed to revise, document, and publish the curriculum. Further obstacles included special needs such as dance mirrors, bars, theater lights, and casio keyboards that are not usually in the school district's budgets. Also evaluation can be difficult in terms of presenting affective information to a world of statistical information.

Several key measures could strengthen the program. First, class sizes, should be reduced from 30 to 24 students to a class. Second, another facility needs to be established because so many students are turned away. Third, cafeteria and theater additions would greatly facilitate teaching time, techniques, and new program development. Finally, internal communication and faculty development has become more problematic. Within the academic day there is no time for group or team-teaching discussion, sharing ideas, or program planning.

The Racine Symphony has just begun a long-range planning effort for arts within the community. A tri-state area is involved, as well as business and education. The Fine Arts School has several representatives involved.

IV. FINANCIAL SUPPORT

The Fine Arts School is a public school and operates with the same amount of per-pupil operating cost as all other schools in the district. The only difference in support is that the district has given the school a half-time coordinator who is not in the ratio. The PTA helps fund artist-in-residencies, curricular needs (both arts and academics), reading programs, arts performances, and gifted talented and underprivileged programs. During the past 15 years, the Fine Arts School has written for and received grants from the Wisconsin Arts Board, the Wisconsin Humanities Committee, the Pugh Foundation, the Wisconsin Music Teachers Foundation, several local business community service groups, businesses, and private donations for specific, limited projects.

V. IMPACT

The community has definitely gained financially and culturally from this school. Many real estate agents are first asked about the school system when individuals or businesses consider relocating here. The Fine Arts School is one of three magnet programs that most new people visit before deciding if they wish to move to the city. Through performances the school has shared the arts with many different segments of the community. Many students are enrolled in private arts classes, which has helped private arts groups continue to make a living within the community.

If this program were to serve as a model, the following recommendations in planning would be made: build in a common planning time for the entire staff, keep school size under 400, write curriculum from the developed philosophy before school opens, select an administrator and staff who

support the arts, all staff (academic) should have a minor in an art or a specific arts area, have a large multipurpose room, and have a good auditorium with necessary equipment for performances.

The success of the program is measured by the nature of student involvement, the number of students enrolled, and objective testing results.

VI. PROGRAM CONTACT

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Wyoming

CAM-PLEX Heritage Center

I. PRIMARY PARTNERS

CAM-PLEX Heritage Center
Campbell County School District

II. PROGRAM DESCRIPTION

CAM-PLEX Heritage Center in partnership with the Campbell County School District provides a children's series in which every child, K-6, is bused to the theater to see live performances. This arts-in-education series strengthens the quality of teaching and learning in Campbell County. The program includes parents, students, teachers, administrators, and CAM-PLEX staff. The district's philosophy includes thematic integrated teaching. This series offers a chance for children to experience art as a basic through curriculum developed between a teacher task force and CAM-PLEX staff. Each event is geared toward a specific grade level with the development of pertinent curriculum. Participatory workshops for teachers have also been designed to assist teachers in integrating the arts throughout their curriculum. Some of these are offered for credit. These workshops are very important to establishing a long-term program.

III. PLANNING

The CAM-PLEX Heritage Center in partnership with the Campbell County School District was selected in 1991 to participate in the Kennedy Center's Performing Arts Centers and Schools: Partners in Education program. Through participation in this program, the center has added participatory workshops and pre-performance discussions to many of its events. The networking provided by this new consortium has added more resources to the continued expansion of the Campbell County program as well as new funding opportunities.

IV. FUNDING

At the present time the entire program is being funded by outside corporations and granting agencies. The center is committed to making this series self-perpetuating through the establishment of an endowment, so that the program will continue despite staff changes at the center and the school district.

V. IMPACT

Evaluation of the program is done using written evaluations by the participants. The center staff and Campbell County School District Task Force meet at round table sessions to evaluate and implement plans for improvement. Photo essays and life drawings by Campbell County School District students of series activities are also used in evaluations.

VI. PROGRAM CONTACT

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BEST COPY AVAILABLE

Analysis of Programs

The chart that follows includes each program previously described, lists alphabetically by state each program, and outlines what the programs specifically cover in three categories: the type of program, the type of art form used, and the audience served.

It is interesting to note that most programs are multiservice, use most art forms, and in numerous cases use all of the art forms. In the third category, preschoolers are the least-served audience while elementary students are the most frequently served.

KEY

TYPE OF PROGRAM:

AR Artist in Residence
PW Performance/Workshop
TE Teacher Education
M Multiservice
AI Advocacy/Information
CO Community Outreach
O Other

ART FORMS:

T Theatre
D Dance
M Music
V Visual Arts
W Creative Writing

AUDIENCE SERVED:

P Preschool
E Elementary
M Middle
H High School
S Special Education
G Gifted/Talented
T Teachers
A Administrators
F Families
R Artists

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STATE	TYPE OF PROGRAM						
	AR	PW	TE	M	AI	CO	O
ALABAMA							
Adopt-A-School				•			
Artworks at Leinkauf				•			
ALASKA							
Juneau School District's Arts in Education Program				•			
Very Special Arts Early Childhood Education Project			•				•
ARIZONA							
Multicultural Dance Theater Workshops			•				
CALIFORNIA							
LEAPartners San Jose	•						
Arts Education Collaboration Initiative				•			
CONNECTICUT							
Adventures in the Arts			•				
FLORIDA							
OPERAtion				•			
HAWAII							
Arts in Schools Basic Education Advocacy Program					•		
Honolulu Theatre for Youth		•					
IDAHO							
Salmon Committee for Poetry and Arts	•						
ILLINOIS							
The Franklin Fine Arts Center				•			
Springfield Public School District 186				•			
IOWA							
Arts Education at the Hearst Center	•	•	•			•	
Third-Grade Strings Enrichment Program	•	•					
MAINE							
LA Arts Educational Programming				•			
Teacher's Guides to the Performing Arts			•				
MICHIGAN							
Local Leadership for Education and Arts Planning					•		
Flint Youth Theatre		•					
MINNESOTA							
Artists in Minnesota Schools and Communities					•		
School and Arts Organizations Partnerships							•
MONTANA							
Spring All-Arts Event			•				
Great Falls Symphony Junior-Senior Concerts		•					
NEW JERSEY							
Paper Mill Playhouse Adopt-a-School Program				•			
Interarts				•			

ART FORMS						AUDIENCE SERVED								
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(See key on page 123.)

BEST COPY AVAILABLE

STATE	TYPE OF PROGRAM						
	AR	PW	TE	M	AI	CO	O
NEW MEXICO							
Fiesta of Arts Education							•
Partners in Education	•						
NEW YORK							
Families as Cultural Partners						•	
OHIO							
The Muse Machine				•			
Wayne Center for the Arts and Wayne County Schools				•			
OKLAHOMA							
We've Got Rhythm		•					
The Harwelden Institute for Arts Education				•			
OREGON							
The Northwest Institute for Discipline-Based Arts Education			•				
SOUTH CAROLINA & GEORGIA							
Arts Infusion			•				
SOUTH DAKOTA							
Arts After-School Program	•						
TENNESSEE							
The Southeast Center for Education in the Arts			•				
UTAH							
Ogden City School District Model Site. Arts in Education			•				
Multicultural Arts Resource Awareness				•			
VERMONT							
Flynn Theatre Students Matinee Series		•					
Kids'fest in the Schools		•					
VIRGINIA							
Catch A Star						•	
The Humanities Project		•	•				
WASHINGTON							
ArtsVan	•						
Anacortes Youth Arts Cultural Education Program/Local Artists In Schools	•						
WISCONSIN							
Lincoln Center Middle School of the Arts				•			
Fine Arts School				•			
WYOMING							
CAM-PLEX Heritage Center		•					

ART FORMS					AUDIENCE SERVED									
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(See key on page 123.)